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MAY No52

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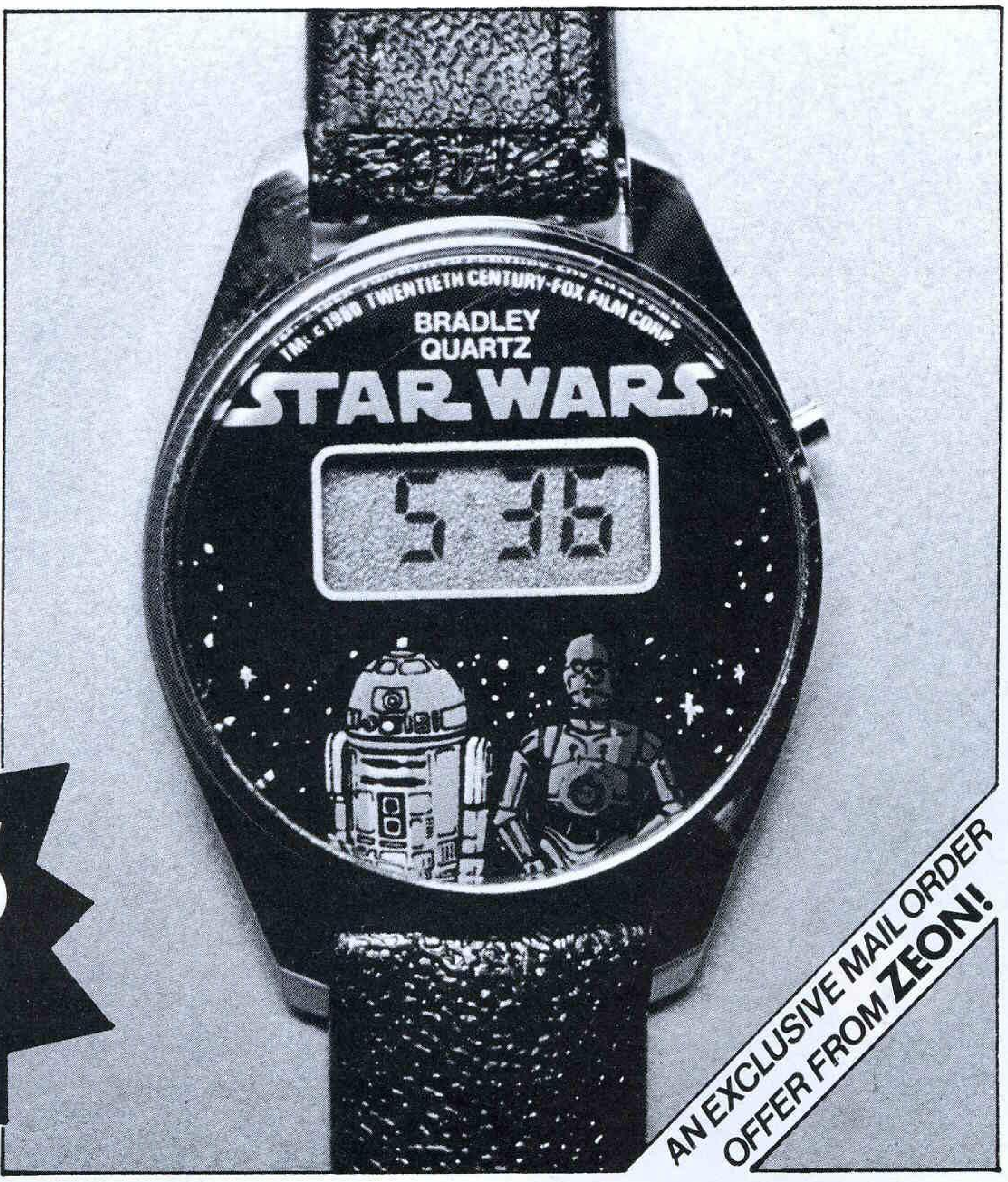

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DOCTOR WHO

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News and views from every sector of time and space, compiled by our roving reporter, Jeremy Bentham.

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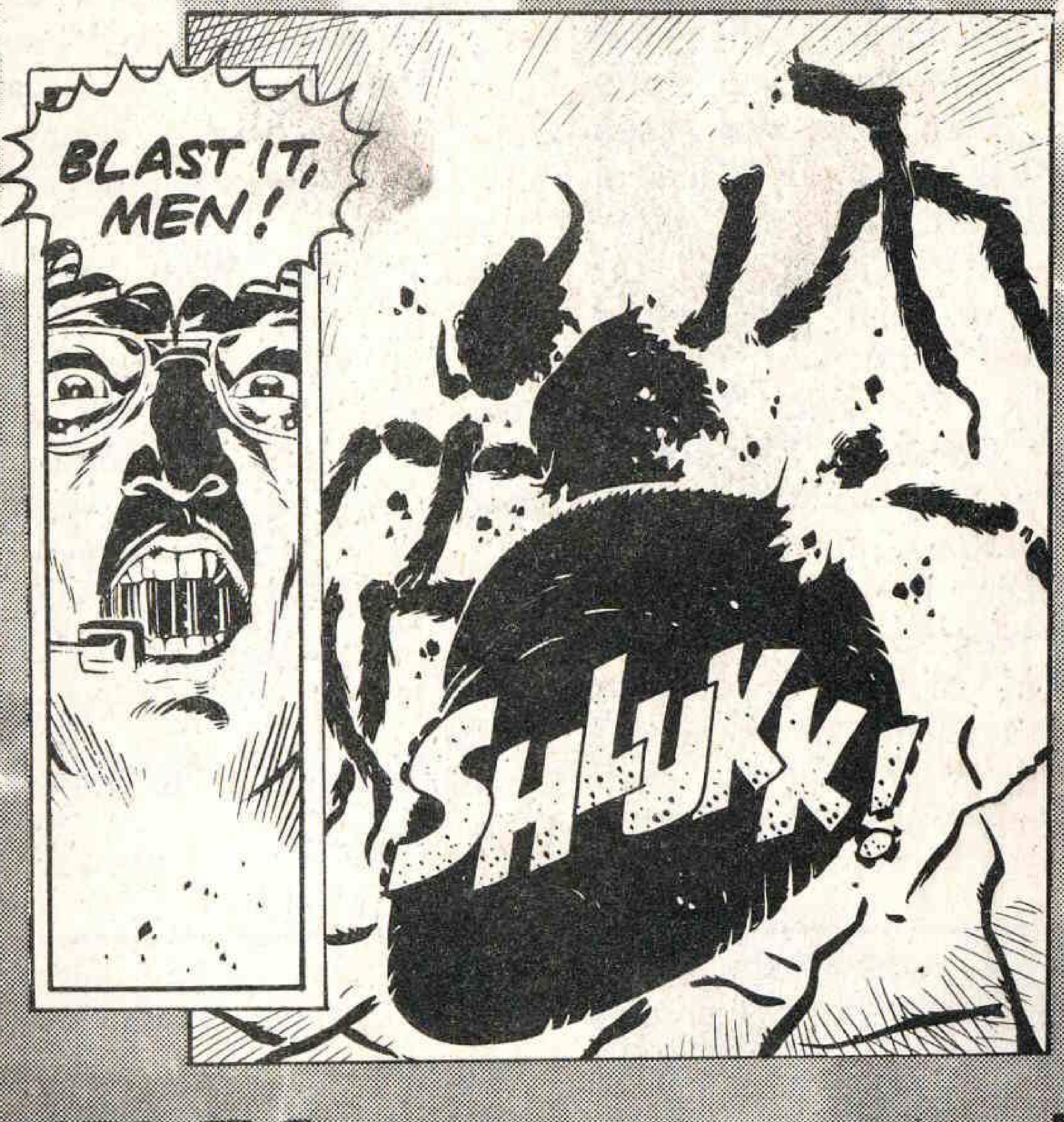
The Doctor stars in an all-new adventure on a planet peopled by a gentle race of humanoids and a deadly race of giant spiders.


BLAST IT, MEN!
SHLUKK!

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This month we feature the actor who portrays the second incarnation of the Master, Anthony Ainley.

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The *Doctor Who* Archives look back to 1972 and the Jon Pertwee adventure which starred Ingrid Pitt, Susan Penhaligon and Roger Delgado.

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This month we cast the spotlight on ex-*Doctor Who* producer, now executive producer, Barry Letts, as he tells of his involvement with the show over the years.

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We look back over the last season of *Doctor Who* and invite you, the reader, to vote for your favourite aspects of the show in our grand Series Survey.

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This month's subject is Katy Manning, who played the Pertwee assistant, Jo Grant.

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In this issue's Monster Gallery we concentrate on the monsters faced by Jon Pertwee's version of the tv Time Lord.

A Marvel Comics Production

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GALLIFREY GUARDIAN

TOMORROW THE WORLD

I AM ENDEBTED this month to reader John Morley from Loughton, Essex for providing me with a very compresive guide to the selling of Doctor Who books in other countries, particularly non-English speaking ones.

Portugal releases the Target books through a publisher in Brazil which translates Terrance Dicks' novel *Doctor Who and the Day of the Daleks* into *Doctor Who e a Mudanca da Historia*. Finland goes one stage further and alters the good Doctor's name to *Tohtori Kuka ja Autonien Hyokkays* which, believe it or not, is none other than *Doctor Who and the Auton Invasion*.

Translater J.J.v.d.Hulst-Brander took the same title for Denmark and came up with a novel by the name of *Doctor Who en de Invasie van de Autonen*.

A Munich Publishing firm has taken two of the Dalek stories and translated them into *Doctor Who—der Planet der Dalek* and *Doctor Who—die Dalek—Invasion der Erde*, respectively *Planet of the Daleks* and *The Dalek Invasion of Earth*.

Turkey has had the **Doctor Who** series for many years now but apparently the show goes out over there under the banner of "comedy". Nevertheless this has not stopped them releasing no less than seven books among which is *Doctor Kim ve Korkunc Karadamlari* know to us as our old friend *Doctor Who and the Abominable Snowmen*.

Both Spain and Italy have bought the rights to publish several novels including *The Web of Fear* and *The Brain of Morbius* although as yet none have been released.

France has consistently avoided having anything to do with the **Doctor Who** series although she did relent once and allow a screening of the edited edition of *Genesis of the Daleks*. So who knows, it might not be impossible to see *La Genese des Daleks* appearing on French newsstands in the not too distant future.

Of all the countries to have sold **Doctor Who** novels Japan must win the prize for the most unusual presentation. I will not attempt here to transcribe the wording, in Japanese, for such titles as *Doctor Who and the Daleks* or *Doctor Who and the Auton Invasion* but for sheer inventiveness alone the covers take a lot of beating. It is almost as if the artist has read the book without seeing a single photograph or illustration and then gone ahead and produced his own artwork.

The cover for *Doctor Who and the Daleks* for instance portrays an old-style public phone kiosk—of the red (and/or yellow variety) out of which is emerging a dark girl. She is surrounded by several mechanical creatures which, I suppose, demonstrates the infinite number of designs one can come up with for a Dalek if one follows the text description of them. Suffice to say the Japanese Daleks bear fleeting likeness to a combination of fruit machine and water cooler.

RON GRAINER

On Sunday February 22nd 1981 one of the most prolific composers of television theme tunes died of cancer at the age of 57.

Ron Grainer was born in Sydney, Australia in 1924 and arrived in Britain in 1952 with just £200 to his name. Since then he has built a reputation as a tv theme composer second to none, and a list of his credits reads like a roster of some of the most famous shows ever produced. **That Was the Week That Was** as sung by Millicent Martin prefaced the satire show that launched the careers of such personalities as David Frost and William Rushton. The **Paul Temple** series, **Comedy Playhouse**, **Maigret**, **Steptoe and Son**, all bear the Ron Grainer stamp.

Science fiction fans best know him for **The Prisoner** and, of course, for **Doctor Who**, a theme he composed back in 1963 in the best traditions of Edgar Rice Burroughs—lounging on a tropical beach. Since Delia Derbyshire's first arrangement of the theme for the BBC Radiophonic Workshop, the **Doctor Who** theme has become one of the most covered pieces of television music ever. The Barry Grey Orchestra—best known for a Century 21 extended play record, Geoff Love's orchestra has done a version of it, as has Modus Electronicus, Peter Howell, and even a group of disco session musicians under the name of "Mankind".

The **Doctor Who** theme launched the series in 1963 and was virtually the first programme to make use of electronic music for popular broacasting. Seventeen years and many re-arrangements later it still heralds the start of one of television's greatest institutions and will remain a suitable memory for Ron Grainer for as long as **Doctor Who** endures.

CURSE OF THE DALEKS

Fresh from his rummaging about in dust-laden vaults, researcher Bruce Campbell has again come up with a "blast from the past" in the form of some information concerning the very first Dalek stage play . . .

Called *Curse of the Daleks* the play ran at the Wyndham Theatre in London throughout the Christmas period of 1965. It did not feature the Doctor nor indeed any time travelling police boxes. Instead the heroes of the piece were two of the crew from an Earth space craft—played by John Line and Suzanne Mockler—which has been forced down onto the barren soil of the planet Skaro: home world of the dreaded Daleks.

Written by David Whitaker and Terry Nation the plot is a literal "Who-dunnit" as the pair try to find out why the ship was drawn to Skaro in the first place and, more sinister, who is the traitor in their group who is in league with the Daleks in a plan to destroy Humanity.

Stars of the play, as in the 1973 production *The Seven Keys to Doomsday*, are, of course, the Daleks. With the film Daleks being used to prepare the second feature film (**Daleks: Invasion Earth 2150 AD**) and with the television Daleks in use for *The Dalek Master Plan* several new casings had to be constructed for the play.

Reviewing the play for *The Daily Express* a critic favourably praised it for presenting *. . . two hours of metallic, recorded dialogue and a passing acquaintance to Ohm's Law.*

DOCTOR WHO LETTERS

GOOD ART

I think **Doctor Who Monthly** is great. Keep up the good work. Your *Monster Gallery* and *Photo-File* features are smashing. The artwork by Dave Gibbons is tremendous and *Voyage to the End of the Universe* by David Lloyd (issue 49) was great. I have been getting **Doctor Who Weekly** from Number 1 and I have got them all in a folder along with the first issue of the American Marvel Reprint. The new tv story *The Keeper of Traken* is Super. So may the **Doctor Who** magazine have a long life.

Colin Martin,
Bangor,
Northern Ireland.

CYBER STORY

I think it would be a good idea to put in a cartoon strip about the creation of the Cybermen, how they replaced their diseased limbs with plastic and steal.

I have just finished reading **Doctor Who Monthly 50** and have enjoyed the comic strip *The Life Bringer*. It's nice to see a bit of mythology brought into **Doctor Who Monthly**. *Crisis on Kaldor* was quite good, though not what I expected.

The poster is nicely printed and I thank you for not having any of the comic on the other side, like the pin-up of the Robot of Kaldor.

Paul Watson,
Styvechale,
Coventry.

NEW READER

I'm writing to say that the magazine is fabulous! I only discovered it in November 1980 (issue 46) and I'm glad I did.

One of the best parts in it is when you turn over the stones and dig up some of the Doctor's old adventures. Perhaps one one *The Dalek Master Plan* or *The Invasion*, which was the first appearance of UNIT and the second for Brigadier Lethbridge-Stewart.

On the subject of UNIT, do you know if they'll ever come back? I've read all the Target books on them and find that the stories with UNIT are the best.

There are only four Jon Pertwee stories that haven't been printed as novels. These are: *The Ambassadors of Death, Inferno, The Mind of Evil* and *The Time Monster*. Maybe they could be printed in the new season of books.

Timothy Robson,
Rochdale,
Lancs.

Interestingly, Timothy, since this is a special Jon Pertwee issue of **Doctor Who Monthly**, *you'll find reference to all the stories you mention in this very issue. In fact, on page 16 you'll find Doctor Who Archive coverage of* The Time Monster. *Anything else we can do?*

POINTS TO PONDER

Since issue 20 **Doctor Who** magazine has improved greatly, getting more "adult-like" every issue. The 50th issue was the best yet and the poster was a good idea. I'm glad that the *Gallifrey Guardian* was two pages as it is the best part of the magazine.

I could go on about how brilliant the series is, but perhaps I'll save that for the BBC. Instead, here's a few suggestions.

a) Restart the telling of the old **Doctor Who** stories in chronological order again, from where you left off.

b) Make the letter two pages long as this is the most important part of the magazine for you.

c) Keep all the monsters and well-known foes to the back of the book and try out your own ideas at the front with the Doctor.

d) Bring the Master back. An original Jon Pertwee Doctor and UNIT story with the Doctor's greatest foe would surely be a classic. Also I'm sure many readers would prefer it if these stories were more than two parts. And finally:

e) Please, please start a national campaign, petition etc to force the BBC to repeat the old **Doctor Who** stories. I mean the really old classics. I'm sure there would be a great response.

Timothy Boud,
Colchester,
Essex.

We'd like to reply to your points one by one, Timothy. On the subject of covering the **Doctor Who** *stories in chronolgoical order, we felt that it was a bit unfair to the fans of the other Doctors to make them wait so long till their favourite stories rolled around. Two page letters page? It's not so much what's important to us as what's important to the readers! So what do the readers think? Hmm? As to keeping the well known foes to the back-up stirp, we agree to a certain extent. But let's not become fanatical about it. The occassional famous* **Doctor Who** *villain in the lead story could be a refreshing change. At the moment, stories starring the other Doctors are not possible for a complicated series of reasons. But if the situation changes you'll be the first to know. And for a similarly complicated series of reasons repeats of very old* **Doctor Who** *stories are difficult to screen. Not the least important reason being that many of the old shows were broadcast live and no recordings exist. But rest assured that the problem is being looked into. We'll have more news for you on the subject soon.*

BACK IN THE USA

I just had to send a note on how great the March **Doctor Who** issue was. I'm glad I was able to get it before I had to return to the US. I was the lady who showed up in your office on Friday the 13th (a day noted for strange things) with the Doctor Who doll. Now if you keep printing all those great photos of all the Doctors maybe I will be able to make them all! Also thanks for the episode guide, I'll be able to re-read all (about 55) my books in the right order.

I much appreciated the friendly informative visit.

Jackie Cannon,
New York,
U.S.A.

Thanks for the kind words, Jackie, and for the photo of your Tom Baker doll, which we have taken the liberty of printing here. A word to other readers though. We don't usually like unexpected visitors at the office. Though we may allow a visit if you make an appointment first. We've got deadlines to meet, okay fellas?

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Doctor Who Letters,
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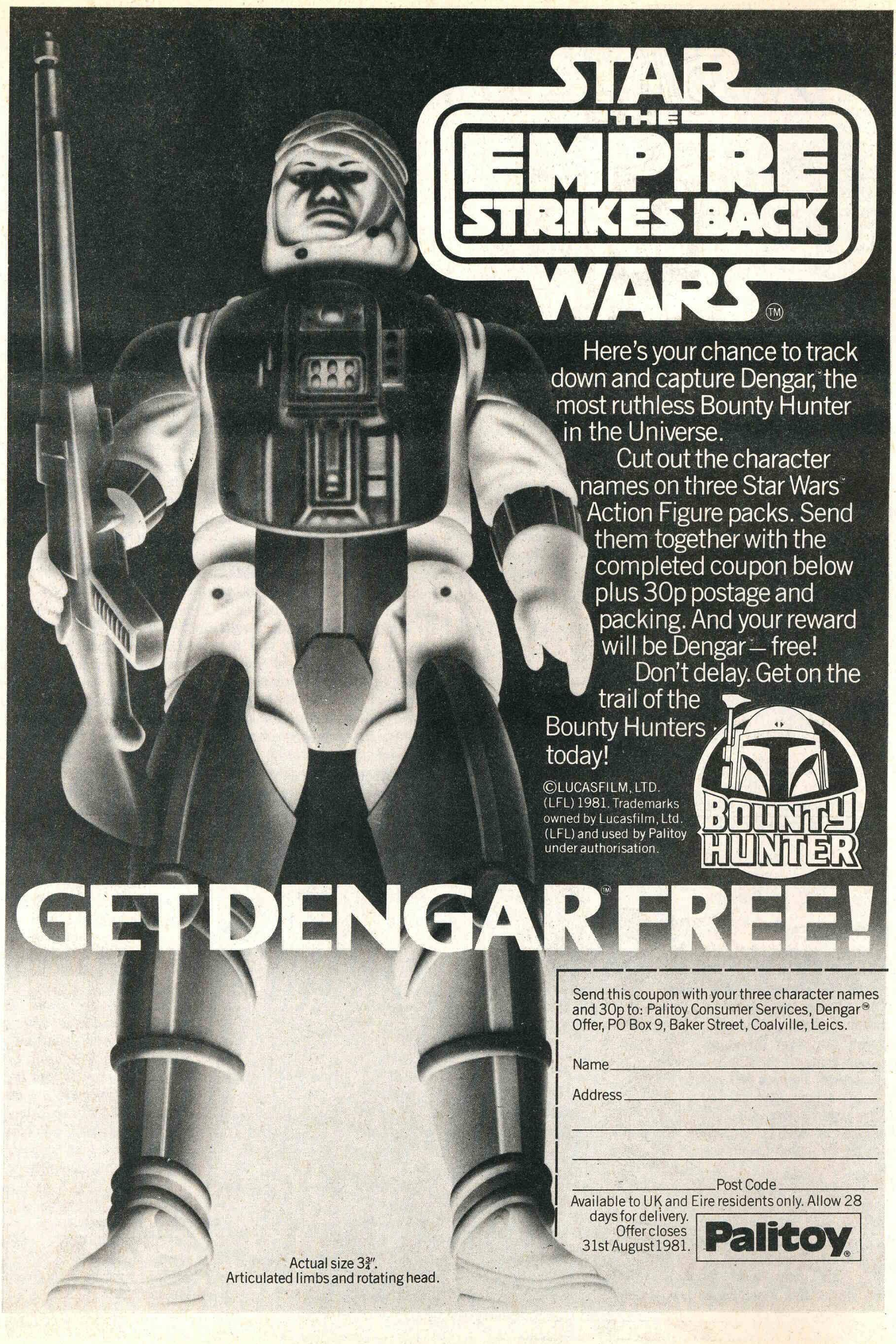

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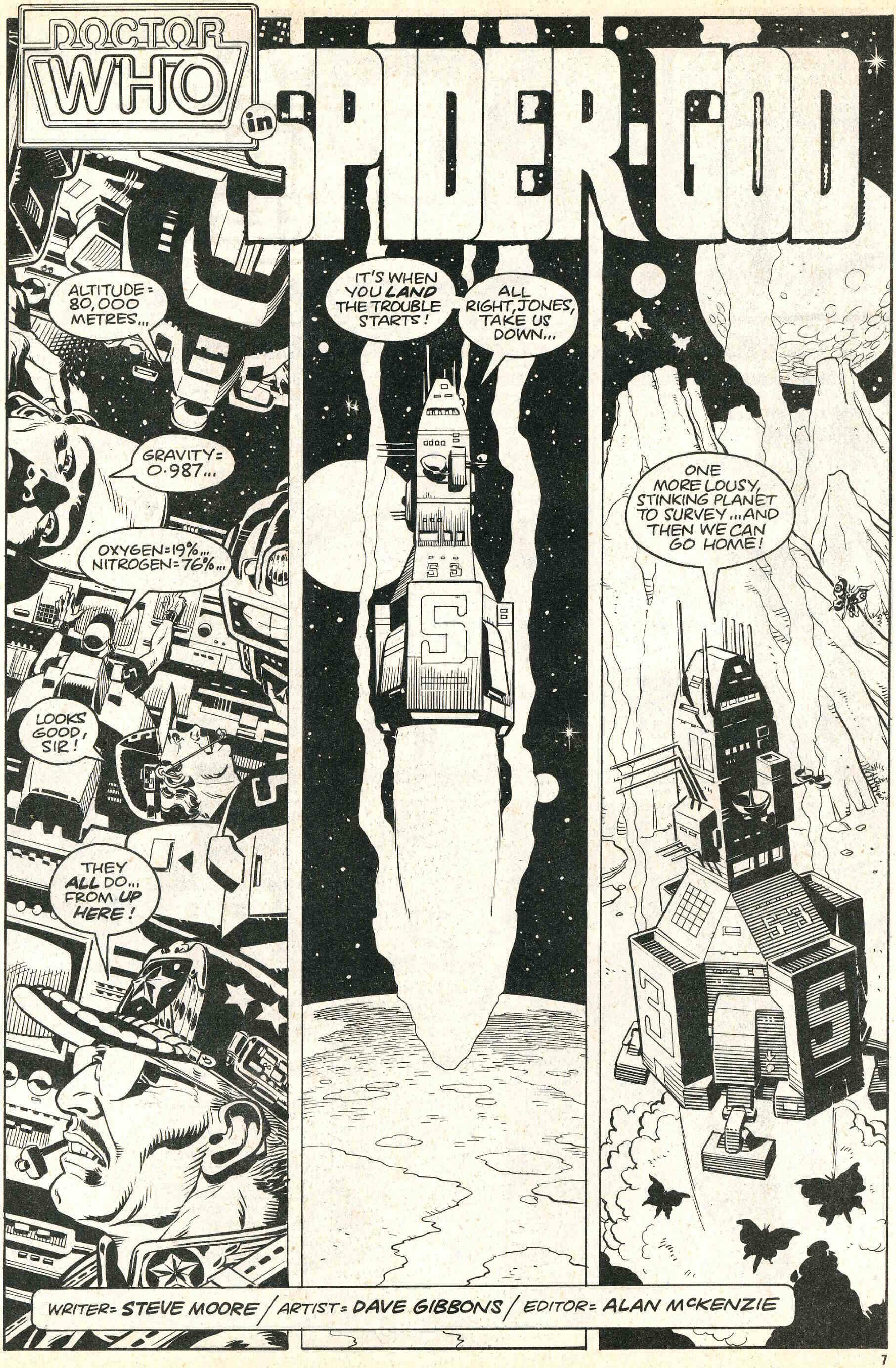
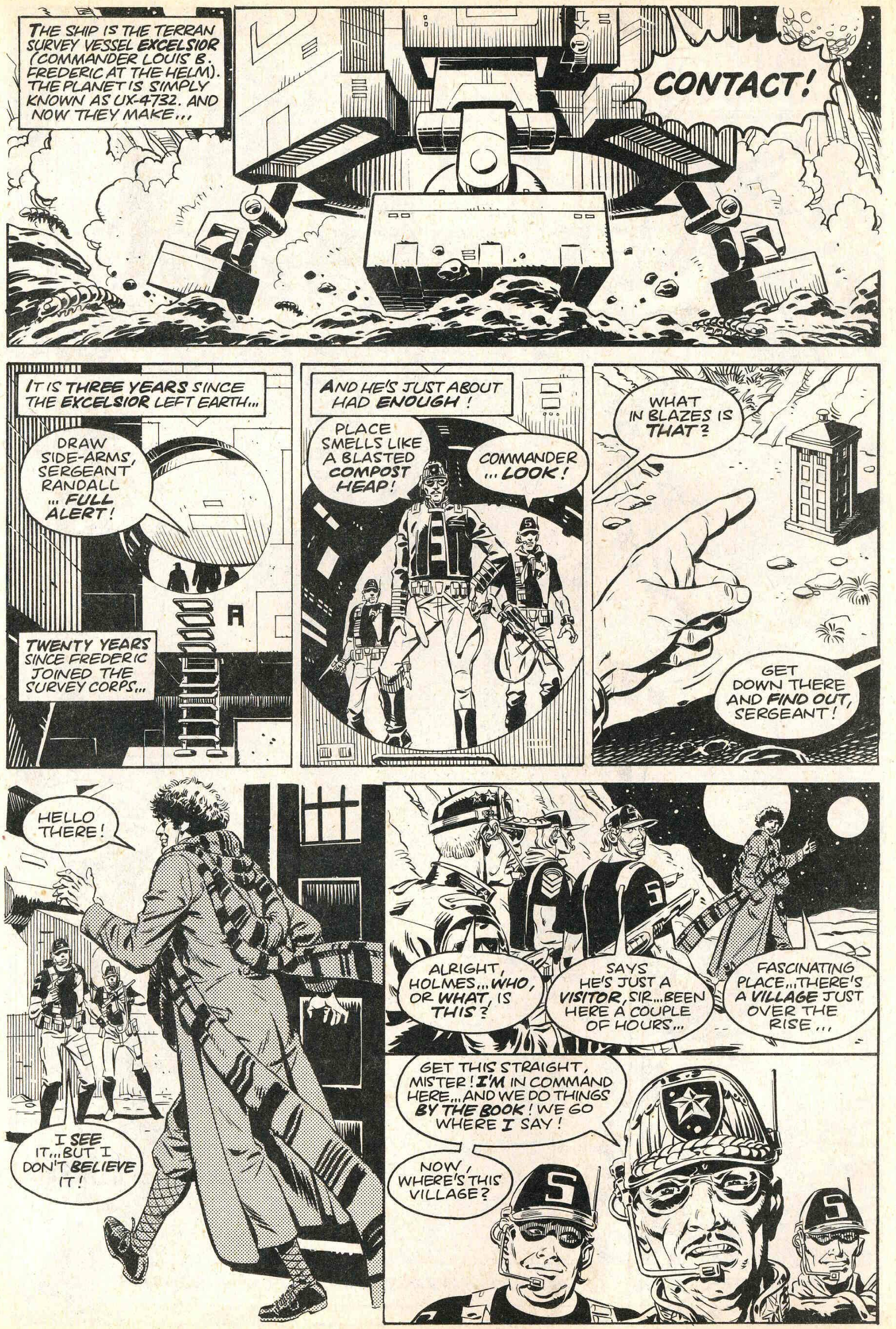
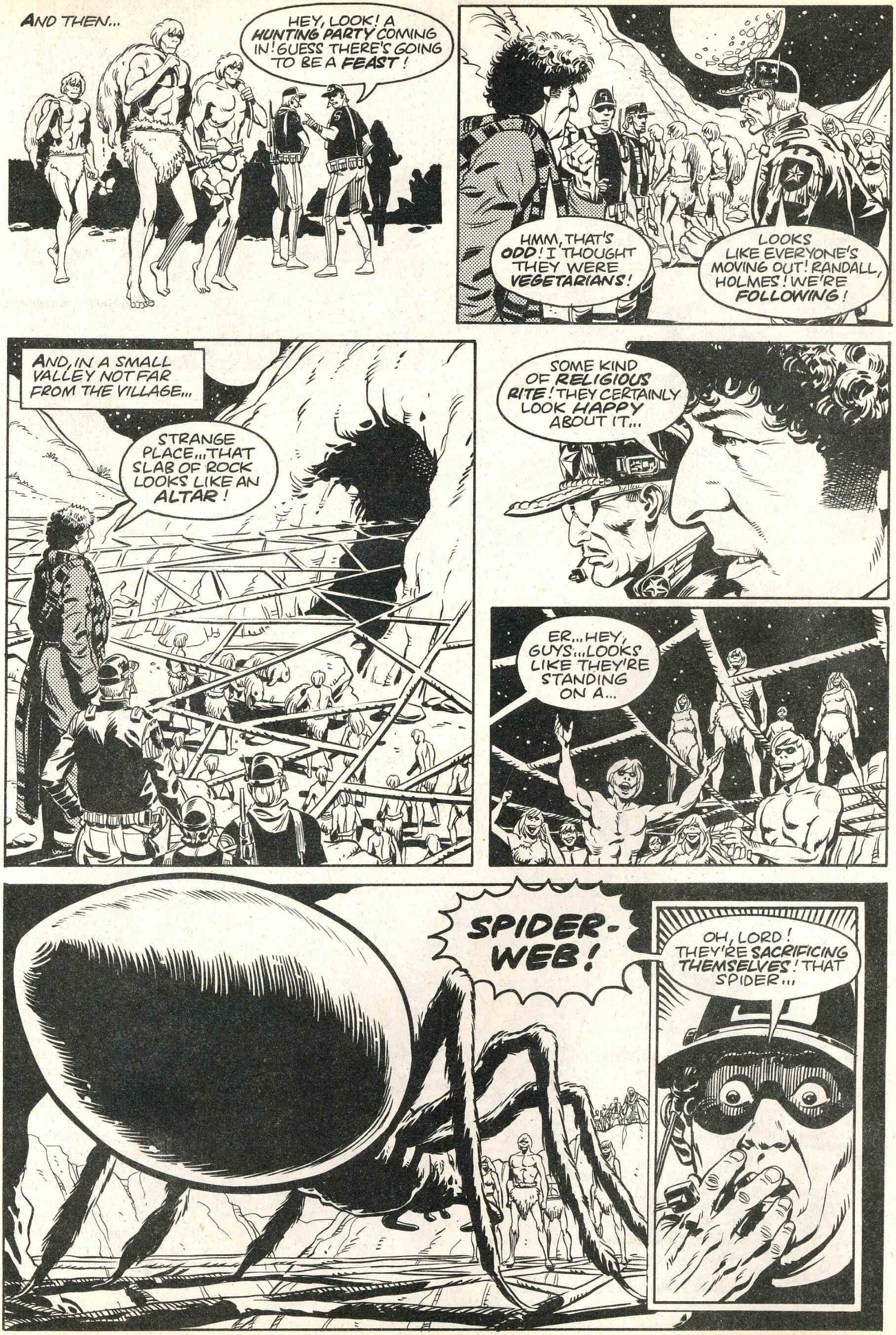
DOCTOR WHO in SPIDER-GOD


ALTITUDE = 80,000 METRES...
GRAVITY = 0·987...
OXYGEN = 19%... NITROGEN = 76%...
LOOKS GOOD, SIR!
THEY ALL DO... FROM UP HERE!
IT'S WHEN YOU LAND THE TROUBLE STARTS!
ALL RIGHT, JONES, TAKE US DOWN...
ONE MORE LOUSY, STINKING PLANET TO SURVEY... AND THEN WE CAN GO HOME!

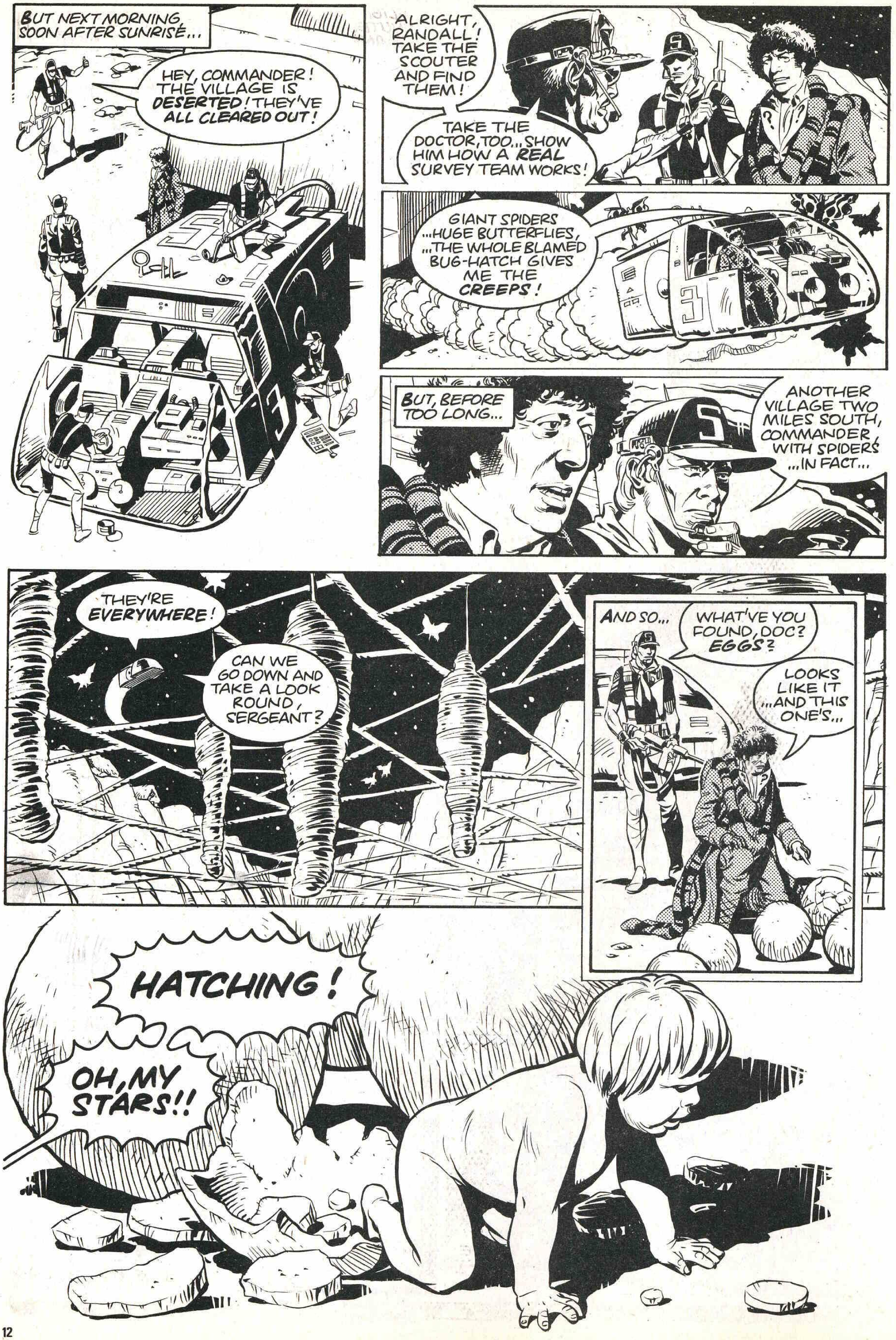
WRITER= **STEVE MOORE** / ARTIST= **DAVE GIBBONS** / EDITOR= **ALAN McKENZIE**

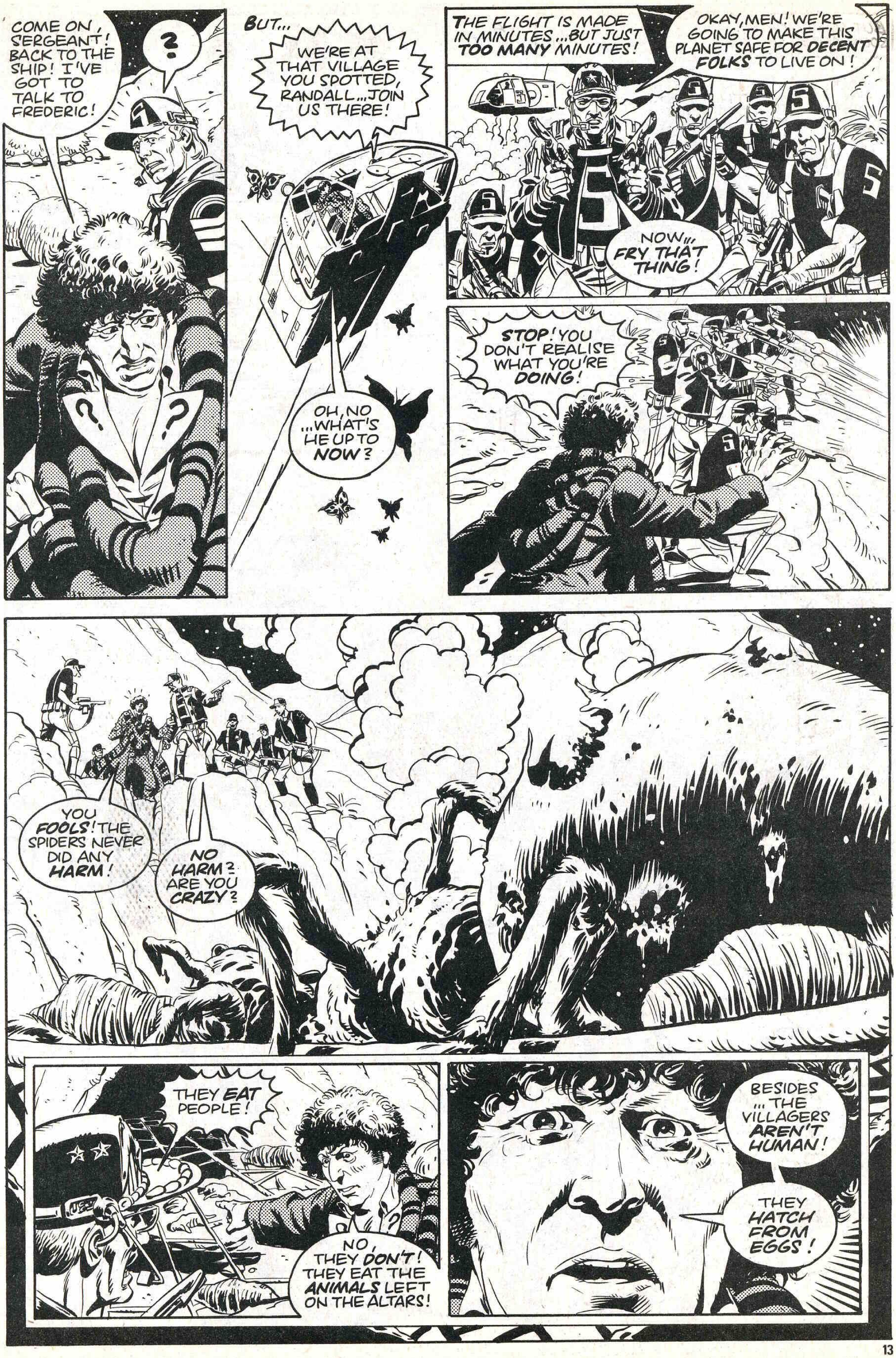

THE SHIP IS THE TERRAN SURVEY VESSEL EXCELSIOR (COMMANDER LOUIS B. FREDERIC AT THE HELM). THE PLANET IS SIMPLY KNOWN AS UX-4732. AND NOW THEY MAKE...
CONTACT!
IT IS THREE YEARS SINCE THE EXCELSIOR LEFT EARTH...
DRAW SIDE-ARMS, SERGEANT RANDALL ... FULL ALERT!
TWENTY YEARS SINCE FREDERIC JOINED THE SURVEY CORPS...
AND HE'S JUST ABOUT HAD ENOUGH!
PLACE SMELLS LIKE A BLASTED COMPOST HEAP!
COMMANDER ... LOOK!
WHAT IN BLAZES IS THAT?
GET DOWN THERE AND FIND OUT, SERGEANT!
HELLO THERE!
I SEE IT... BUT I DON'T BELIEVE IT!
ALRIGHT, HOLMES... WHO, OR WHAT, IS THIS?
SAYS HE'S JUST A VISITOR, SIR... BEEN HERE A COUPLE OF HOURS...
FASCINATING PLACE... THERE'S A VILLAGE JUST OVER THE RISE...
GET THIS STRAIGHT, MISTER! I'M IN COMMAND HERE... AND WE DO THINGS BY THE BOOK! WE GO WHERE I SAY!
NOW, WHERE'S THIS VILLAGE?

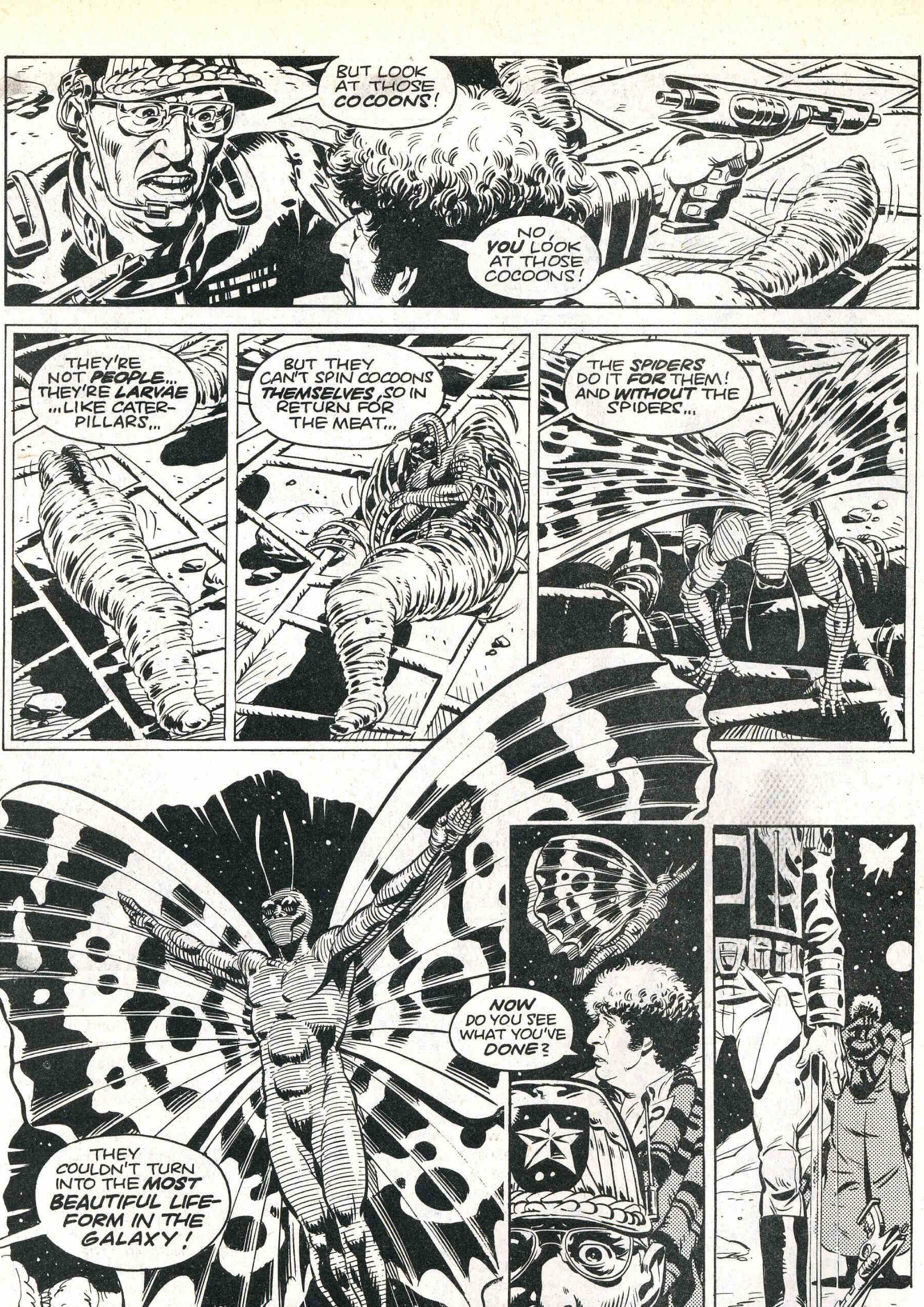
THERE... LOVELY LITTLE PLACE...
I DON'T LIKE IT... IT'S TOO QUIET!
RIGHT, CHECK YOUR BLASTERS, MEN...
NO NEED, COMMANDER... THEY'RE QUITE HARMLESS...
I'LL DECIDE THAT... AFTER WE'VE MADE OFFICIAL CONTACT!
GREETINGS! WE COME FROM...
HEY! YOU'RE NOT LISTENING..!
WHY DON'T YOU TRY 'TAKE ME TO YOUR LEADER'?
WHY, OF ALL THE BLASTED, INSULTING...
OH, DON'T FEEL SO BAD ... THEY'RE COMPLETELY DEAF AND DUMB!
MEANWHILE, NEARBY...
LOOKS PERFECT... THEY JUST SIT AROUND AND EAT ALL DAY...
YEAH, LOOKS PRETTY IDYLLIC TO ME, TOO!

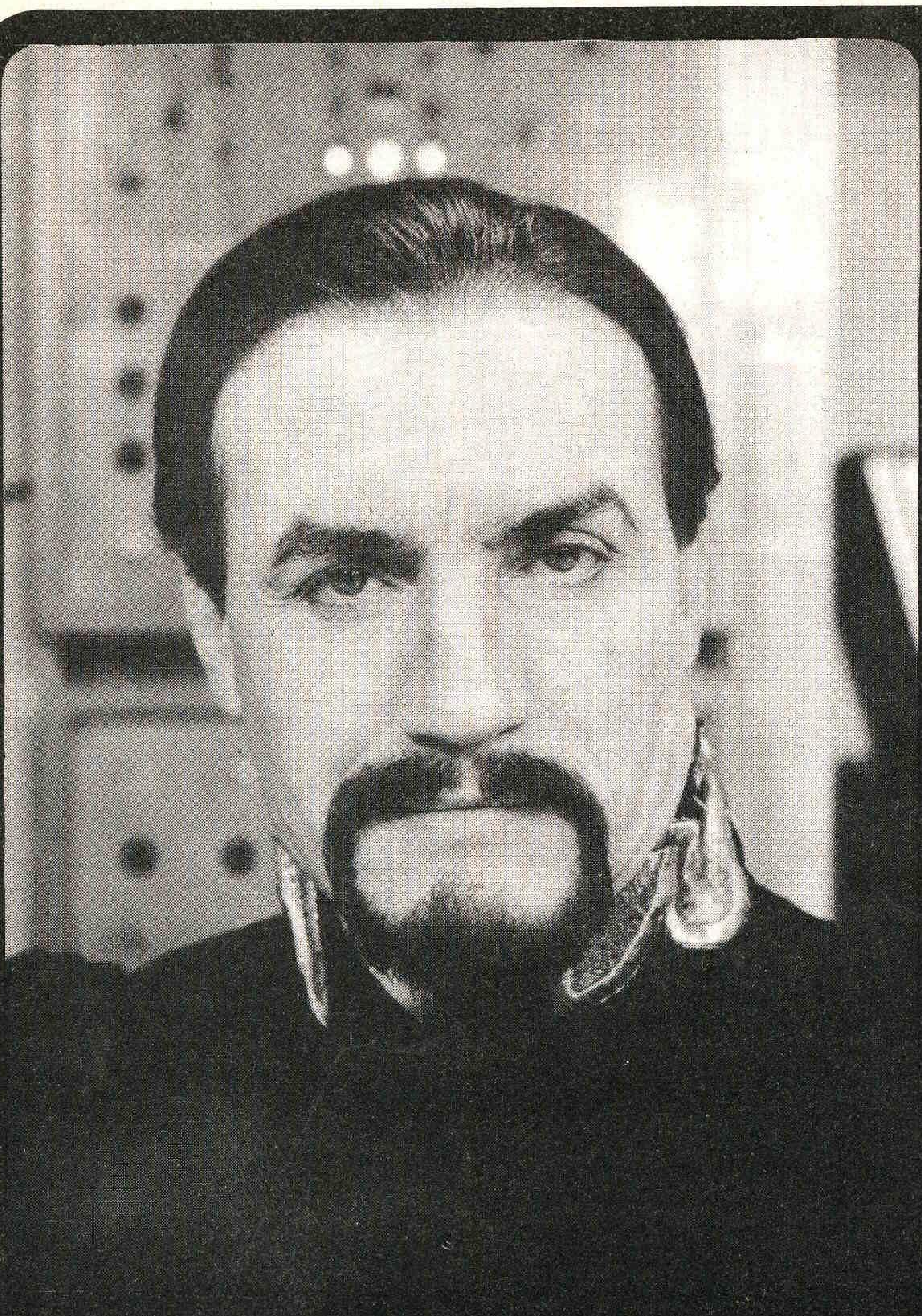

AND THEN...
HEY, LOOK! A HUNTING PARTY COMING IN! GUESS THERE'S GOING TO BE A FEAST!
HMM, THAT'S ODD! I THOUGHT THEY WERE VEGETARIANS!
LOOKS LIKE EVERYONE'S MOVING OUT! RANDALL, HOLMES! WE'RE FOLLOWING!
AND, IN A SMALL VALLEY NOT FAR FROM THE VILLAGE...
STRANGE PLACE... THAT SLAB OF ROCK LOOKS LIKE AN ALTAR!
SOME KIND OF RELIGIOUS RITE! THEY CERTAINLY LOOK HAPPY ABOUT IT...
ER... HEY, GUYS... LOOKS LIKE THEY'RE STANDING ON A...
SPIDER-WEB!
OH, LORD! THEY'RE SACRIFICING THEMSELVES! THAT SPIDER...

IT'S WEBBING THEM UP! IT'S GONNA EAT THEM!
BLAST IT, MEN!
SHLUKK!
ER...I DON'T THINK YOU SHOULD HAVE DONE THAT..!
IN FACT I'M SURE YOU SHOULDN'T!
MINUTES LATER...
BACK INTO THE SHIP, MEN! WE'LL RESTART OPERATIONS IN THE MORNING!
SO MUCH FOR THEM NOT BEING HOSTILE! WE'RE DOING THINGS MY WAY NOW!
WELL, YOU DID DESTROY THEIR GOD! YOU CAN'T BLAME THEM!


BUT NEXT MORNING, SOON AFTER SUNRISE...
HEY, COMMANDER! THE VILLAGE IS DESERTED! THEY'VE ALL CLEARED OUT!
ALRIGHT, RANDALL! TAKE THE SCOUTER AND FIND THEM!
TAKE THE DOCTOR, TOO... SHOW HIM HOW A REAL SURVEY TEAM WORKS!
GIANT SPIDERS ...HUGE BUTTERFLIES, ...THE WHOLE BLAMED BUG-HATCH GIVES ME THE CREEPS!
BUT, BEFORE TOO LONG...
ANOTHER VILLAGE TWO MILES SOUTH, COMMANDER, WITH SPIDERS ...IN FACT...
THEY'RE EVERYWHERE!
CAN WE GO DOWN AND TAKE A LOOK ROUND, SERGEANT?
AND SO...
WHAT'VE YOU FOUND, DOC? EGGS?
LOOKS LIKE IT ...AND THIS ONE'S...
HATCHING!
OH, MY STARS!!


COME ON, SERGEANT! BACK TO THE SHIP! I'VE GOT TO TALK TO FREDERIC!
?
BUT...
WE'RE AT THAT VILLAGE YOU SPOTTED, RANDALL... JOIN US THERE!
OH, NO ...WHAT'S HE UP TO NOW?
THE FLIGHT IS MADE IN MINUTES ... BUT JUST TOO MANY MINUTES!
OKAY, MEN! WE'RE GOING TO MAKE THIS PLANET SAFE FOR DECENT FOLKS TO LIVE ON!
NOW... FRY THAT THING!
STOP! YOU DON'T REALISE WHAT YOU'RE DOING!
YOU FOOLS! THE SPIDERS NEVER DID ANY HARM!
NO HARM? ARE YOU CRAZY?
THEY EAT PEOPLE!
NO, THEY DON'T! THEY EAT THE ANIMALS LEFT ON THE ALTARS!
BESIDES ... THE VILLAGERS AREN'T HUMAN!
THEY HATCH FROM EGGS!


BUT LOOK AT THOSE **COCOONS**!
NO, **YOU** LOOK AT THOSE COCOONS!
THEY'RE NOT **PEOPLE**... THEY'RE **LARVAE** ...LIKE CATERPILLARS...
BUT THEY CAN'T SPIN COCOONS **THEMSELVES**, SO IN RETURN FOR THE MEAT...
THE **SPIDERS** DO IT **FOR** THEM! AND **WITHOUT** THE SPIDERS...
THEY COULDN'T TURN INTO THE **MOST BEAUTIFUL LIFE-FORM IN THE GALAXY**!
NOW DO YOU SEE WHAT YOU'VE **DONE**?
THE END.



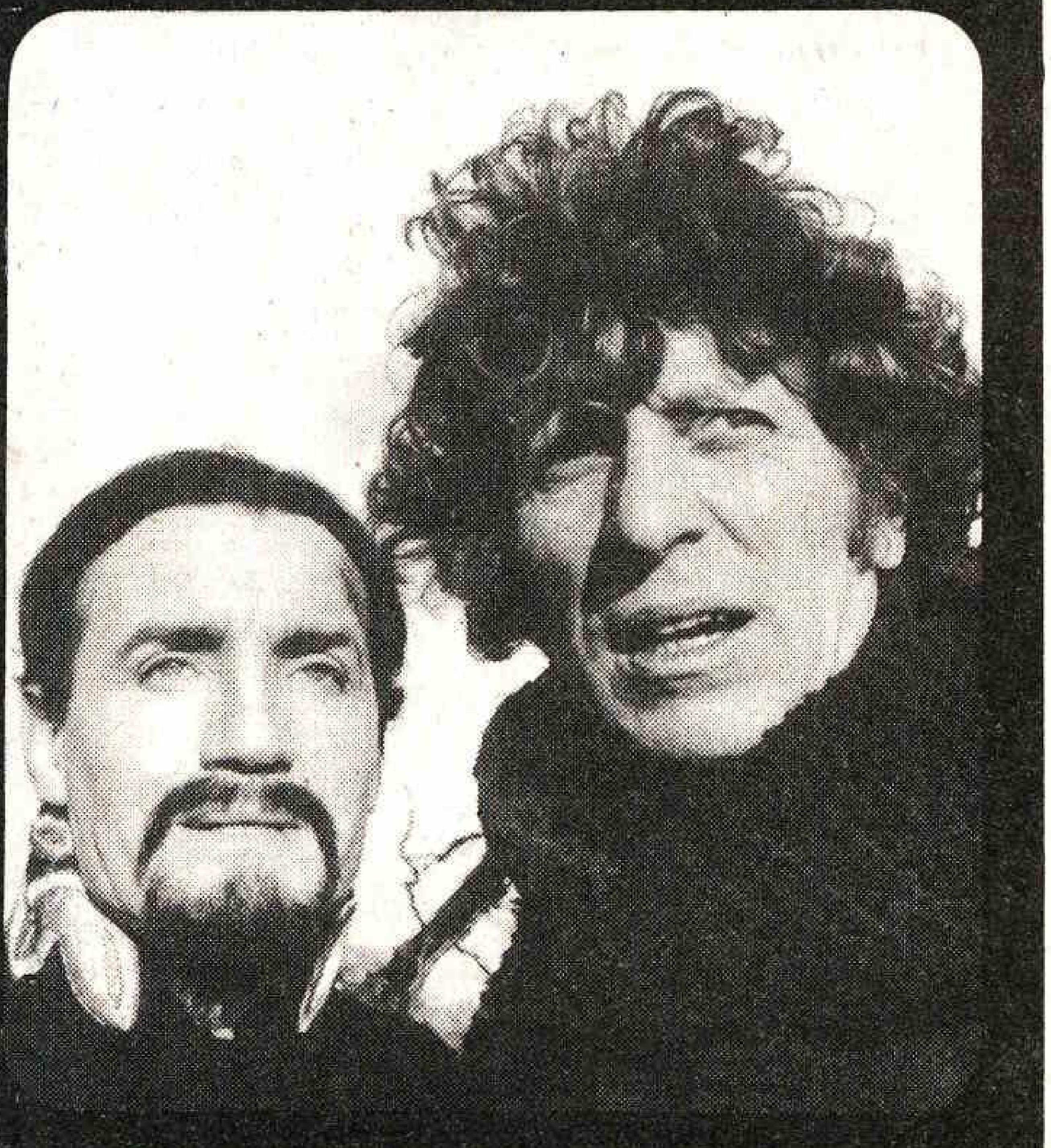


PHOTO-FILE NO.3 ANTHONY AINLEY

Compiled by Jeremy Bentham (with thanks to Linda Williams)

SUBJECT: The Master (Current Incarnation)
PLAYED BY: Anthony Ainley
YEARS: 1981 –
BORN: 20th August 1937
TV APPEARANCES: **It's Dark Outside, The Avengers, Whodunnit?, Spyder's Web, Warship, The Pallisers, Nicholas Nickleby, Elizabeth R, Upstairs Downstairs, Lillie.**
FILM APPEARANCES: **Oh What a Lovely War, The Devil's Claw, Inspector Clouseau, The Land that Time Forgot, A Man for all Seasons.**

SPECIAL MENTION: It was a bold decision on behalf of the **Doctor Who** production team to bring back "The Doctor's Moriarty" in the form of a reincarnated Master, eight years after Roger Delgado's last appearance in *Frontier in Space*. Would the public accept a new actor in the role?

In choosing an actor to play the part the BBC had to be very careful. The Master had been a mixture of extreme villainy and menacing charm melded in with the striking but saturine appearance of Roger Delgado.

The choice was Anthony Ainley who, like Delgado, was known for playing cold and often Germanic, villains.

Born in London, 1937 Anthony Ainley began his career as an insurance clerk before deciding to turn to acting. He spent several years at RADA followed by a spell of repertory stage work before his gradual move into the worlds of television and film where he has since made his name.

Anthony Ainley's blond hair and steely cold eyes have, more often than not led him to be cast as a villain and frequently villains of the Prussian militarist variety. Followers of fantasy films will clearly remember him as the cruel submarine first officer from the 1973 film **The Land that Time Forgot** which starred Doug McLure.

In *The Keeper of Traken* an unmade-up Anthony Ainley played the role of Tremas until the deformed Master (last seen in *The Deadly Assassin*) transposed his soul into Tremas's body at the end of the serial. Now, complete with dyed hair and a beard Ainley's resemblance to the Master of old is truly startling. ●

THE DOCTOR

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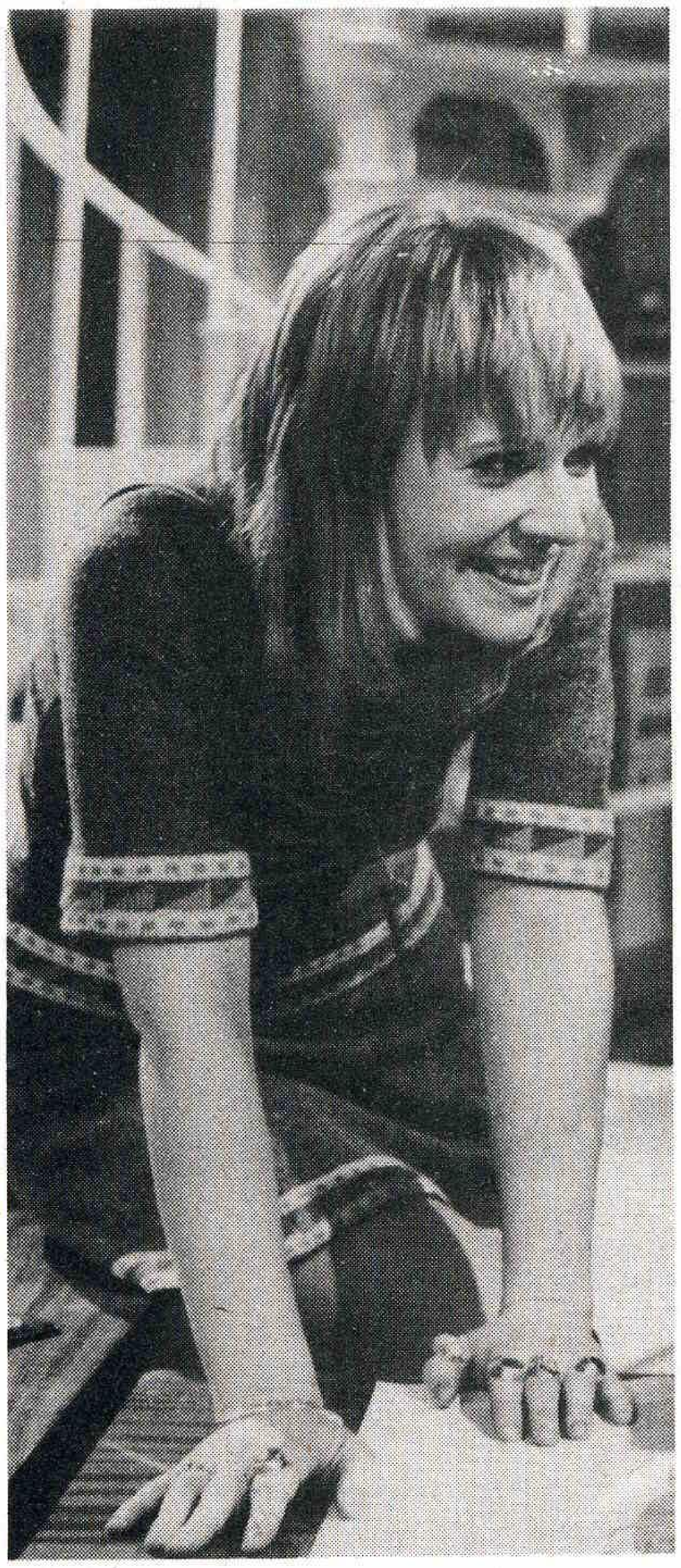
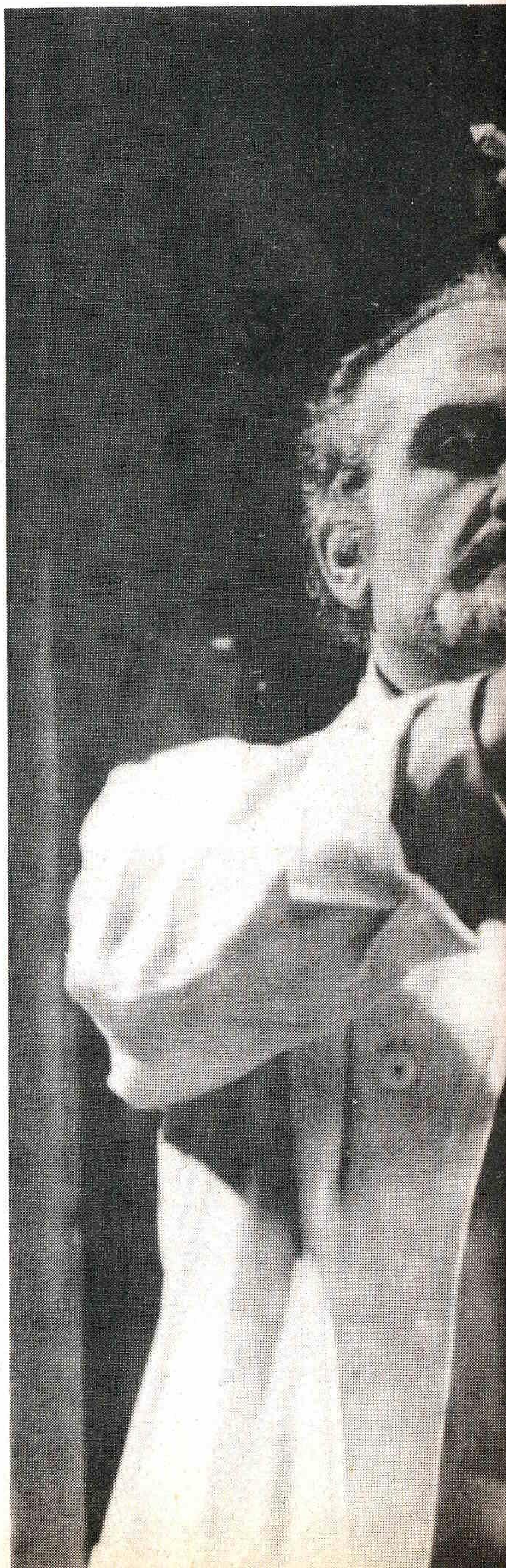
TIME M





Episode One

The Doctor *(John Pertwee)* is trapped. All about him volcanoes erupt into furious life, lava streams spew from the ground and trace fiery paths as they pass. For a moment as he gazes upwards in confusion he sees a giant luminescent crystal in the shape of a majestetic trident framed against the darkness. And above that, a face of pure evil, the face of his mew Master!

Abruptly the dream ends and the Doctor is gazing at nothing more menacing than a cup of tea, brought into the UNIT lab by his assistant; Jo Grant *(Katy Manning)*. He confides his nightmare to her and feels it is somehow a portent of danger. Determined to resume his night-long task of finishing a device that should enable the Doctor to trace the Master's TARDIS, he sends Jo off to locate the whereabouts of any present volcanic activity. She finds news of only one recent eruption; on the island of Thera, thought to be the location of Minoan Atlantis . . .

Not so very far away, at the Newton Research Institute, Cambridge, Professor Thascales *(Roger Delgado)* is showing his two University assistants, Dr Ruth Ingram *(Wanda Moore)* and Stuart Hyde *(Ian Collier)*, the final component for his project designed for the Transmission of Matter Through Interstitial Time—TOMTIT. The Component? A quartz crystal . . . in the shape of a trident. With this in place the machine is ready for its inaugeral demonstration that afternoon to government and military observers.

While Thascales is at an interview with the Institute Director, Dr Percival *(John Wyse)*, his two assistants decide to test the primordial Trans-Mat system. It succeeds in transferring an object all right, but several other strange side-effects occur too. For a few moments time itself ripples and slows! The distortion is noticed by the Doctor on his finished Time Sensor. Immediately recognising the presence of another TARDIS, he bundles the device, and Jo, into "Bessie" and sets off in pursuit of the signal.

The Professor, in truth the Master, is furious at Stuart and Ruth over the test, but he is forced to curb his temper as the observers arrive—among them Brigadier Lethbridge-Stewart *(Nicholas Courtney)* and Sergeant Benton *(John Levene)*. Hurriedly the Master dons a radiation suit "for protection" as the formal demonstration begins.

As the power levels rise the Time Disruption begins again. Everyone in the room is frozen into temporal grace. In the Radiation Room of TOMTIT Stuart collapses as his skin and body ages fifty years in seconds. Above the clamour the Master yells his call to Kronos . . .

Episode Two

Unaffected by the Time eddies the Doctor pulls up at the Institute. The Master, realising something is wrong with his calculations, makes a run for it while the others are still frozen.

The Doctor, by reversing the temporal polarity, shuts-down TOMTIT, but notices that the quartz crystal is still glowing, as though it were drawing on power from outside of Time itself.

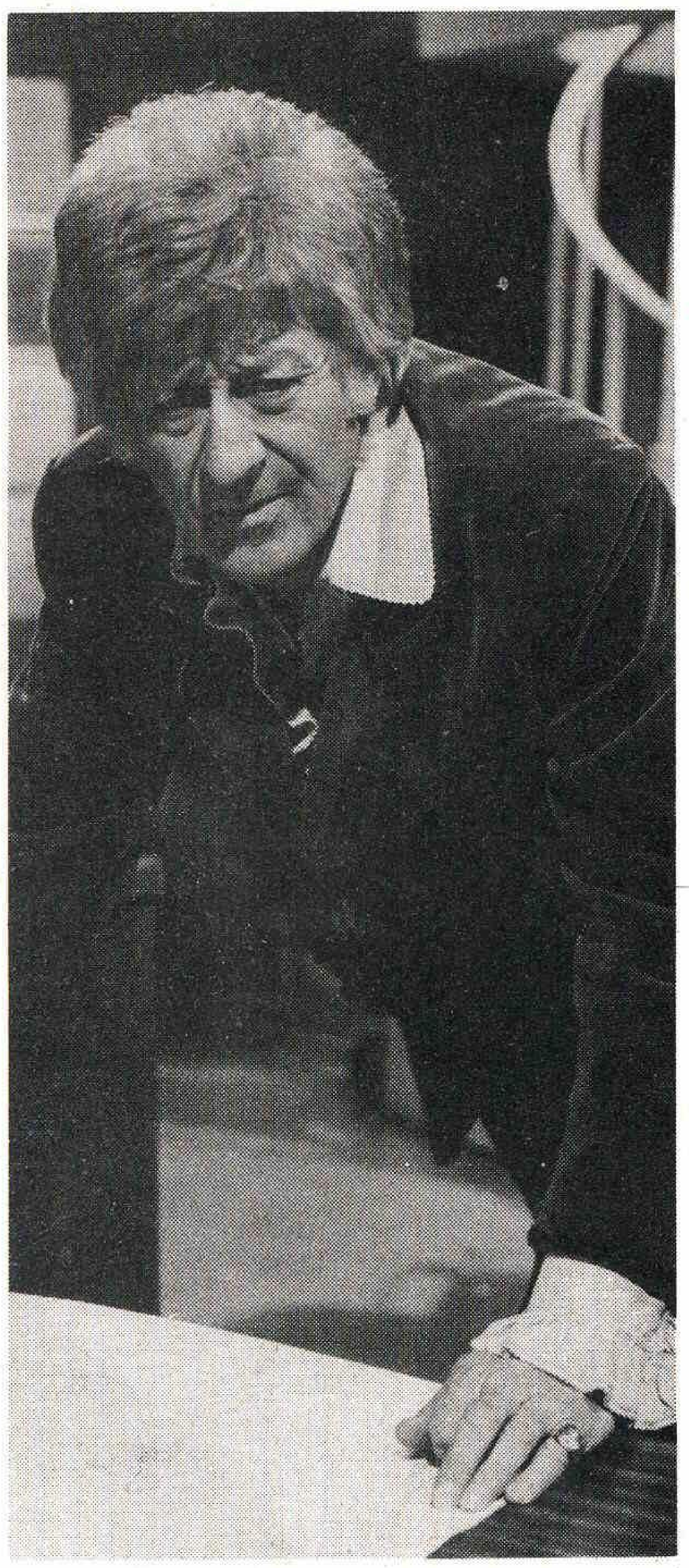
In another time and place, Krasis, High Priest of the Temple of Poseidon, sees the glow in the Great trident-shaped Crystal of Kronos, and realises his destiny.

The Doctor is examining the aged Stuart. From evidence supplied by Ruth and the delirious "young" scientist, he theorises that

WHO ARCHIVES

HE

ONSTER



the Master is trying to gain control over the most fearsome creature in all existence; Kronos the Chronavore.

On the Doctor's request, and for his own peace of mind, the Brigadier radios Captain Mike Yates *(Richard Franklin)* at UNIT HQ with instructions to bring the Doctor's TARDIS, plus a platoon of armed soldier, to Wooton. He further orders the seemingly bemused Dr Percival to evacuate the College, and places the TOMTIT room under guard by Sergeant Benton.

The Master is hiding in the office of the hypnotised director. Reviewing his calculations he concludes help will be needed from someone with greater knowledge of the Time Monster. He uses the telephone to try and trick Benton into leaving the lab unguarded. But the sergeant is wary. Although he does leave the lab for a few minutes, he doubles back smartly and is there, with a gun, when the Master and Percival enter. The former, however; is able to overpower him. He turns and activates TOMTIT and sets it for Trans-Mat mode. A cloaked figure appears in the radiation Room.

Episode Three

The figure is Krasis *(Donald Eccles)*. The Master is quickly able to dominate the proud but fearful High Priest, and from his Seal of Office, the renegade Time Lord divines the true constants that will give him power over Kronos *(Marc Boyle)*.

The appearance of the Priest has enabled Benton to escape. Breathlessly he tells the others of the Master's whereabouts. The Brigadier decides to catch him once and for all and he sets off for the lab with a volunteer force. Without warning their movements appear to slow down. The Doctor realises the truth. Kronos is approaching!

Magnificent in its demonic splendour the creature from the crystal to tower above the real world like some shimmering bird of prey. But the monster proves to be uncontrolable and it is all the Master can do to force Kronos back outside Time and shutdown TOMTIT once more. They will have to undertake a voyage to Atlantis, but first the Master wants to make sure the Doctor will not follow him . . .

Using another facility of TOMTIT, he forms an image of Mike Yates' convoy of army trucks and prepares to attack it, using Time as a weapon.

In Atlantis, the enigmatic and seemingly ageless King Dalios *(George Cormack)* listens to the story told by Hippias *(Aidan Murphy)* who witnessed Krasis' disappearance. The ancient ruler fears the possibility of Kronos' return to Atlantis. He knows it will spell doom for the city.

In the leading UNIT vehicle Captain Yates is astonished to find a medieval knight *(George Powell)* on horseback charging them. The truck is forced to swerve into a ditch before the apparition vanishes. But as the soldiers struggle to haul the vehicle out they come under fire from Roundhead troops straight out of the 17th Century. Yates fight back.

But the Master has one more trick up his sleeve. As the Doctor, Jo and the Brigadier drive out to rendezvous with the convoy, they hear an omnious sound coming from above. Through the clear afternoon air the black shape of a World War II flying bomb is speeding towards the UNIT platoon. Horrified they watch as the engine cuts out. The missile plummets down and, with a frightening detonation, explodes into a plume of flame and smoke.

Episode Four

Arriving at the bomb site, the Brigadier, Jo and the Doctor are relieved to hear that no-one has been killed, though Captain Yates has sustained several injuries. The Doctor decides it is time he took matters in hand. Removing the Time sensor from Bessie he and Jo enter the TARDIS and take off.

The journey is a short one. Using settings provided by the Sensor, the Doctor aligns his TARDIS frequency in such a way that his ship materialises inside the Master's and vice-versa—thus linking the ships to that wherever the Master goes, the Doctor will go as well.

After placing a Time stasis field around the TOMTIT building, the Master opens the door on a computer tape and enters his TARDIS with Krasis and the crystal module. He appears delighted to find the Police Box shape in his vessel, and immediately takes off.

From the safety of their TARDIS the two ex-Time Lords engage in a battle of words. The Doctor attempts to persuade the Master of the folly in his actions. The Master, bored by these speeches, tries various 'stunts' to cut him off. Determined to have the last word the Doctor tries other ploys to make himself heard. But eventually he realises he will have to go out and confront the Master face-to-face.

In Cambridge, Ruth and Stuart (his youth restored after Kronos' first appearance) are trying to break the field around the building which has frozen the Brigadier and his men. However, all their efforts succeed in doing is reducing Sergeant Benton to a baby; in body as well as mind!

Stepping out of his TARDIS, the Doctor is at once attacked by the Master using Kronos. On the scanner Jo looks on in terror as the Doctor fades out into limbo. Turning his attention to the Doctor's TARDIS, the Master alters his controls and violently flings the two ships apart.

Episode Five

The Doctor is not dead. The TARDIS telepathic circuits link the Doctor and Jo together mentally so that the former is able to instruct her in the operating of certain controls that eventually re-materialise the Doctor.

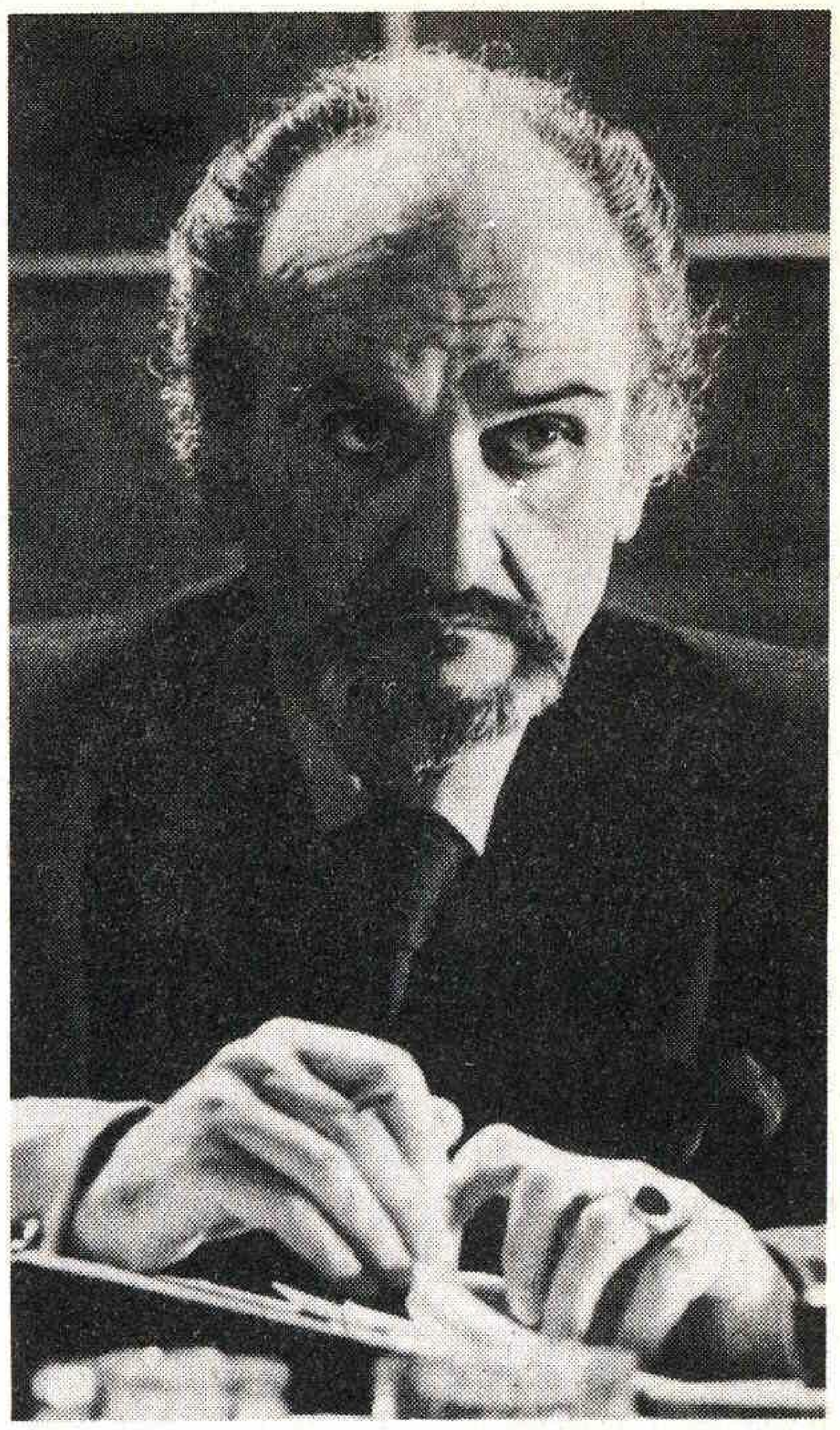
In the Great Hall of the Temple of Poseidon, King Dalios is holding court. He listens as Hippias once more leads others in demanding the return of the Golden Years under Kronos. The session is interrupted by the dramatic arrival of the Master's TARDIS. The Master claims to be an emissary of the Gods and he promises news of Kronos. Dalios dissolves the court and agrees to hold an audience with the Master. From her position in the Court, Galleia *(Ingrid Pitt)*, the beautiful Queen of Atlantis, and wife to Dalios, studies the black-suited "emissary" with the face of power.

Moments after Dalios and the Master have left, the Doctor and Jo arrive. Hippias saves them from execution at the hands of Krasis and conducts them to the royal chambers. The mysterious King proves to be more than a match for the Master's words of persuation and he is dismissed. Dalios listens more favourably to the Doctor, and instructs that Jo should be entrusted into the hospitality of the Queen.

In her bed-chamber Galleia confesses her admiration for the Master to her maid-servant, Lakis *(Susan Penhaligon)*, and after Jo has been shown to a room and been given more suitable garments to wear she orders Lakis to send for the Master.

The Master plays up to the Queen's seductive advances and senses the ambitions she holds. He promises her the throne of Atlantis if she will give him access to the true Crystal of Kronos. Galleia replies the crystal shall be his, but first the Guardian must be overcome, a terrible half-man, half-bull who lives only to protect the mighty jewel. They device a plan to trick Hippias—who they know desires the Crystal also—into fighting the Guardian.

Lakis and Jo have become good friends and both have overheard this last part of the conversation. Lakis, who loves Hippias, is frantic at this news. Jo promises to get word



to the Doctor but as she walks towards the throne room is seized by Krasis and imprisoned in the maze-like lair of the Guardian. She hears a deep, growling roar behind her. She turns and gazes full upon the giant visage of the Minotaur *(Dave Prowse)*.

Episode Six

Stumbling almost blindly in the half-light, Jo tries to escape the monster which is steadily gaining on her. Just as death seems inevitable, her life is saved by the sudden arrival of Hippias who heard her cries as he entered the maze. But even the courage and skill of the young Lordling is futile against the hideous strength of the Minotaur. Hippias is brutally killed. Another figure enters the fray, this time the Doctor—Lakis herself having got word to him.

A macabre parody of a bull-fight follows as the Doctor attempts to dodge the savage horns of his attacker. Finally the Doctor manages to steer one of the creature's charges so that it carries over a ravine. With a howl of terror the monster plunges to its death.

Winding through the warren in a bid to get out, the two time travellers come upon the hall where the true Crystal of Kronos is enshrined. Suddenly they hear movements all around them. From out of the shadows step Krasis and his guards. The Doctor tells the Priest the Master's game is up and he demands to see the King. Krasis agrees.

The King is the Master, he and Galleia having successfully staged a palace coup in their absence. The Master promises that come the morning the Doctor and Jo will have proper introduction to the mighty Kronos.

During their night spent in the palace dungeons, the Doctor and Jo muse on the fate of the Universe if Kronos is let loose under the Master's control. As dawn breaks, a third person is thrown into their cell. It is Dalios; his spirit and heart seemingly broken by the betrayal of his dear Galleia. Before them the ancient King dies.

The Crystal has been moved into the Temple. Now the Master stands before his subjects, savouring his moment of conquest. The Doctor calls to Galleia the fate that has befallen the King at the Master's direction. The Queen is stunned by this news and she rounds on the Master. When he verifies Dalios' death, Galleia is furious and commands that he be seized.

Seeing the guards advancing on him and his dreams of power fading, the Master unleashes Kronos and orders the creature to destroy Atlantis. As the destruction begins, the Master grabs Jo and the small crystal unit and hurries for his TARDIS. The Doctor too is able to regain his ship and is quickly in hot pursuit. In minutes nought but desolation reigns over the Kingdom of Atlantis.

In Vortex the two Time lords are again facing one another; the Master claiming to hold the winning hand (Miss Grant, Kronos, his ship) whilst the Doctor maintains to hold the trump card if he so wishes he can phase the two TARDISes exactly together and cause destruction by 'Time Ram'. Calling his bluff the Master watches anxiously as the signals begin to merge . . . and then stop. Jo looks up at the scanner and sees the anguish on the Doctor's face; he cannot bring himself to kill Jo. So Jo makes up his mind for him and completes the merge. For a split second, the Universe explodes!

Both ships are suspended in a void. As the three recover they find themselves facing Kronos, now free from the Master's control and in the shape of a woman *(Ingrid Bower)*. Her power saved them from extinction and she agrees to grant the Doctor and Jo any request. They choose to return to Cambridge, and the Doctor pleads for the life of the Master who otherwise would suffer torment from Kronos. The Master obtains his freedom.

The TARDIS' appearance in the TOMTIT room coincides with Ruth's successful attempt to break the Time Field, though this results in the machine blowing up. In the aftermath everyone tries to sort themselves out, especially a full-size Sergeant Benton who climbs stark naked out of a baby's wrap demanding to know what exactly has been going on.

an interview with
BARRY LETTS

To appreciate the changes that were made during my time as producer of **Doctor Who**, you have to understand what it was like making the series before. When I directed *Enemy of the World*, the length of the **Doctor Who** season was about forty weeks of the year. The episodes were recorded one day a week, with five days of outside rehearsal beforehand, so the cast and the crew were on a treadmill, with very little time to catch their breath. The director and his team, of course, would only be concerned with one story, perhaps of six episodes, but even this was quite exhausting, entailing up to sixteen hours work a day, seven days a week. As for the regulars in the cast, they were so busy that very often they couldn't even be spared for location filming which had to be done with doubles, at least for the long shots. I remember, for instance, the wife of our production manager, Martin Lisemore, (who was later well known as the producer of **I Claudius**, and other classic serials) doubling for Deborah Watling in *The Enemy of the World*.

Rehearsing for four or five days, having one day's camera rehearsal culminating in an hour and a quarter recording session, was very nearly an impossible schedule for a show which had become as complicated as **Doctor Who**, not only for the actors and directors, but also for the designer, costume and make-up.

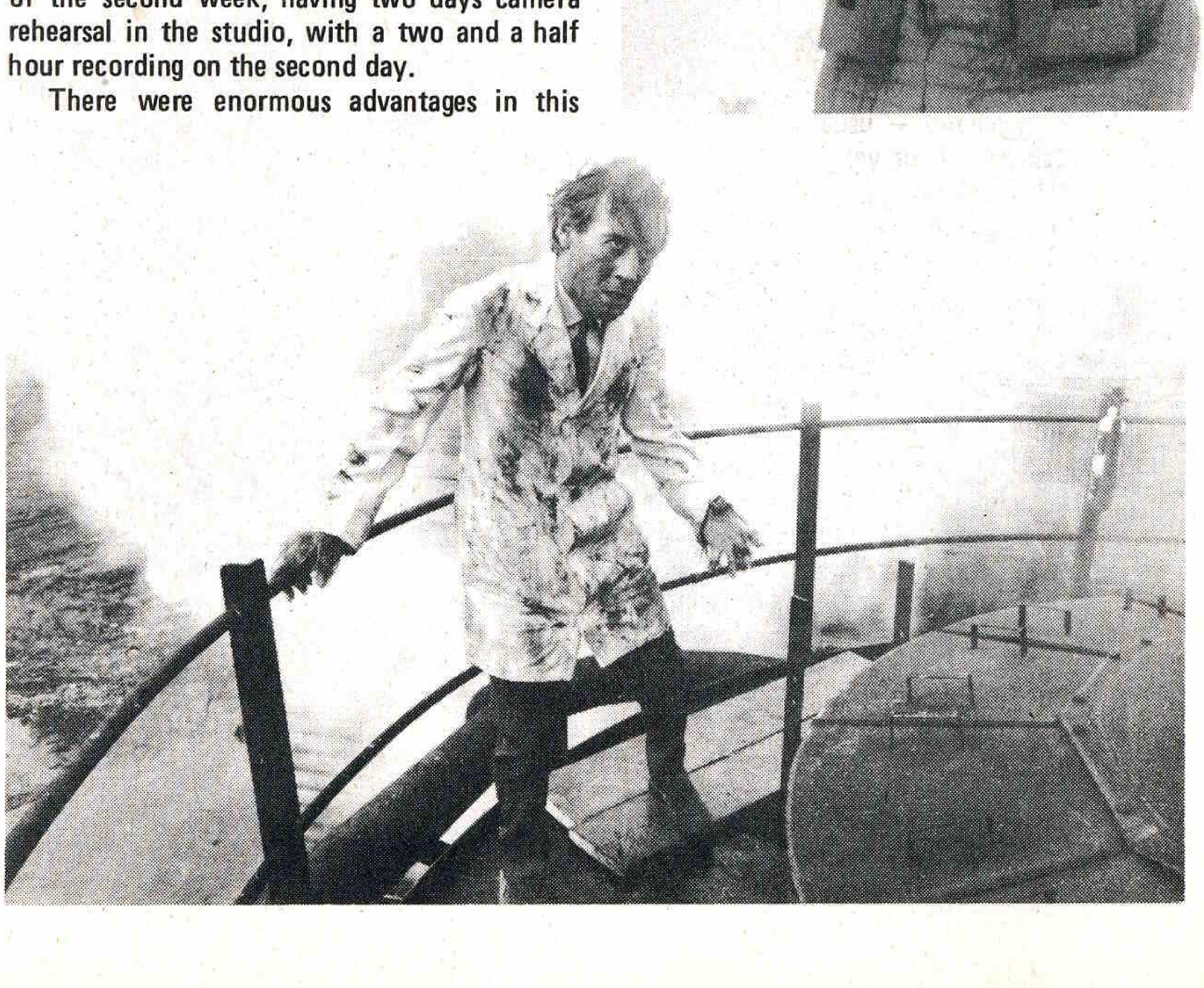
This was the situation when I took over as producer. I inherited the planning of the first Jon Pertwee season from my predecessors, Peter Bryant and Derrick Sherwin. They had completed the first 'new-look' story with *Spearhead from Space* which had been made all on film and on location. This was followed by *The Silurians* and *Ambassadors of Death*. The first story in which I was completely involved from conception was *Inferno*.

With *Inferno* I was able to try an idea which had been nagging at me for some time. Instead of doing one episode a week, we did two a fortnight. That may sound the same, but it isn't. The cast would rehearse with the director in the outside rehearsal room two episodes concurrently for the whole of the first week and most of the second week, having two days camera rehearsal in the studio, with a two and a half hour recording on the second day.

There were enormous advantages in this approach. The sets only had to be put up and struck one in two weeks instead of twice. The cast had time to learn their lines and let their characters grow. Everybody had time to think.

Having started to change the schedule, we gently pushed for more and more facilities, particularly in the actual amount of recording time. The producers who came after me continued the process. Nowadays, a four part serial will have thirty one hours recording, including a whole day devoted solely to special effects.

I was lucky, of course, in that my taking over as producer coincided with the introduction of colour to BBC-1. This opened up whole new areas of technology and we were encouraged to experiment. Indeed the **Doctor Who** programme was always in the forefront of the development of Colour Separation Overlay, otherwise known as CSO or Chromakey. Basically, CSO is used to combine two pictures to achieve a third. For instance, one camera shoots a picture of an actor against a plain



coloured background — usually blue, though nowadays green, red or yellow are sometimes used. Wherever the camera 'sees' blue, the CSO apparatus will replace it with the output of another camera, which becomes the background in the final picture. So the actor can be put into any setting you like, even a model. And by moving the first camera, the actor can be made to float, as did the Super Being in the last episode of *The Mutants*.

We used CSO a lot in *Ambassadors of Death*. The monitor screen in space control, the interior of the alien mother ship, even the strange skin colouration of the alien ambassador were all achieved using CSO.

Indeed, the whole of that first season was very experimental, though I was not too happy with it from another point of view. Apart from *Spearhead from Space*, all the stories were in seven episodes. In budget terms, that was fine. You see, the most expensive episode of a serial can be said to be the first, when one has new sets, new costumes (and new monsters!). So the fewer "first nights" the better. But seven episodes is really too long for a **Doctor Who** story. There is a grave danger of episodes five and six being just padding. The maximum length should be six episodes and the best probably four, which is why my script editor, Terrance Dicks, and I changed the balance in subsequent seasons — and why John Nathan-Turner has managed, at last, to do a season entirely composed of four parters.

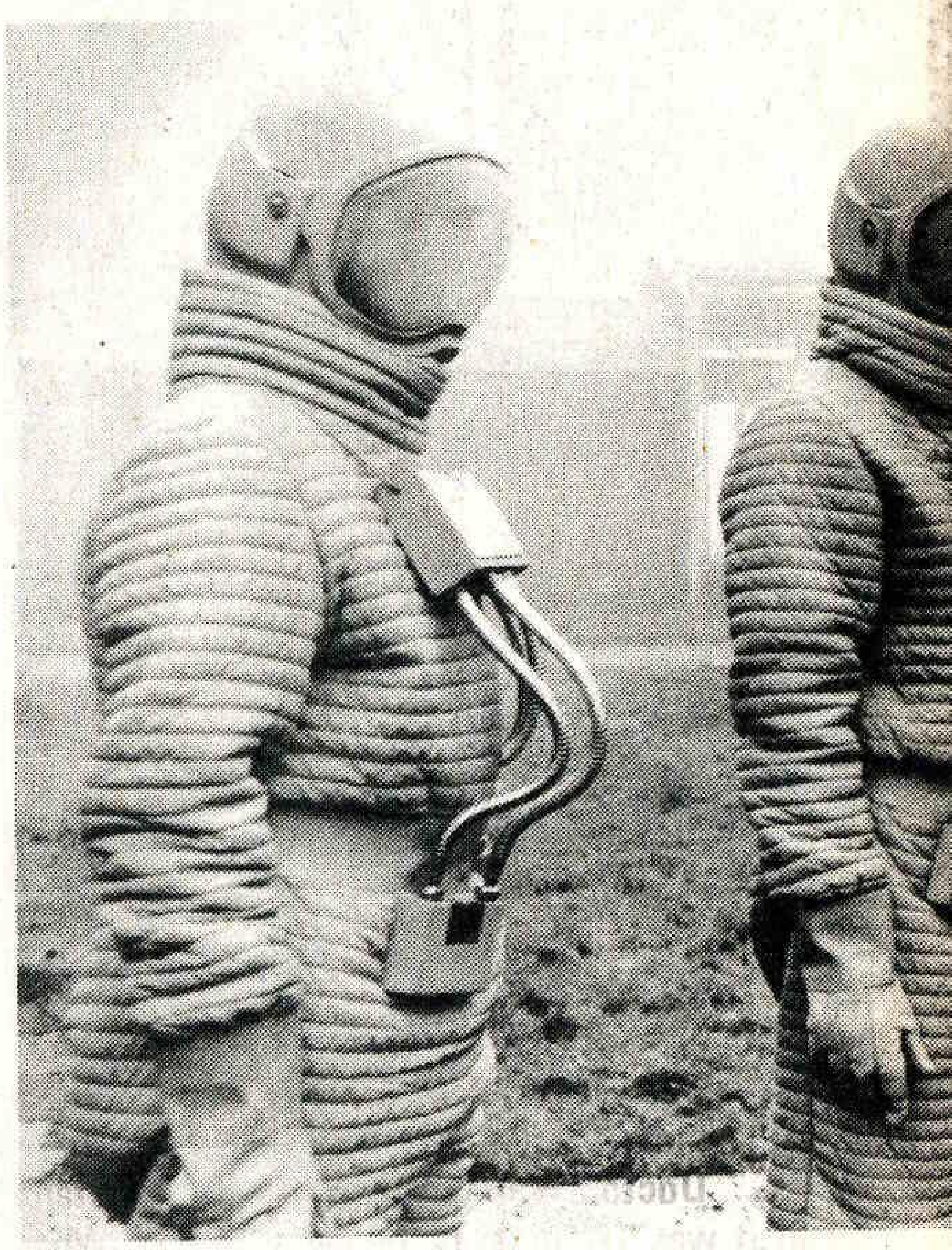
Terror of the Autons started the 1971 season and I directed it myself. Apart from having been an actor and a writer, I had been a director for some years and, if you like, I wanted to keep my hand in by doing the odd **Doctor Who** story.

This was the story which introduced Roger Delgado as the Master. Very early on in the planning of this season Terrance and I had talked of giving the Doctor a "Moriarty" — like Sherlock Holmes's perpetual adversary. As soon as we thought of the character I knew who I wanted to play it. I'd know Roger for many years. I remember having a great sword fight with him in the surf near Hastings in a costume drama we appeared in together. He had the enormous capacity for villainy — and charm — that the part of the Master demanded.

Looking back, I must admit that we overdid the Master in his first year. He was the main villain in every single story. After a while the audience twigged this and started looking out for him. So in later seasons, we restricted him to one or two stories a season.

This second Auton story got us into quite a lot of trouble. You may remember that the alien life form had the power to bring plastic to life. There was a plastic doll who killed people, for example. We had letters telling us of children who were afraid to take their Teddy bears to bed in case they came to life and strangled them; and a pained letter from Scotland Yard complaining that our plastic killer policemen were undoing all their efforts to persuade children to see the local constable as a friend.

Though we went too far on this occasion, I was always very keen to relate the stories to reality. Before Jon's era the majority of **Dr Who** stories fell into the category of science-fantasy rather than science-fiction. I am convinced that the best stories have a wild science-fiction idea



related strongly to everyday life.

Of course, we were helped by being able to set many of our stories on present day Earth. After a while, though, it became ridiculous that so many different alien life forms wanted to take over our planet! So we gradually restored the Doctor's freedom to travel in the TARDIS, beginning in *Colony in Space*, the one about the colonists and the IMC miners.

There's a funny story connected with that serial. If you remember, the IMC first officer was a very thinly disguised brutal killer, despite his smart black uniform. Now, we thought it would be a good idea to change that character slightly and make it a woman rather than a man. After all, women in **Doctor Who** tended to be there for one reason only: to scream at the monsters. So it seemed a good excuse to have a really evil villainess. We cast Susan Jameson in the role and this was even publicised in one of the newspapers. Then, one morning I got a phone call from my head of department. Apparently he had read the scripts and was afraid that the public might find the notion of a female killer in a black, jack-booted uniform rather "kinky" . . . and so I was asked to change the role back to a male.

The next story was *The Daemons* which started life many months earlier when we were casting the replacement for Caroline John, who left after *Inferno*.

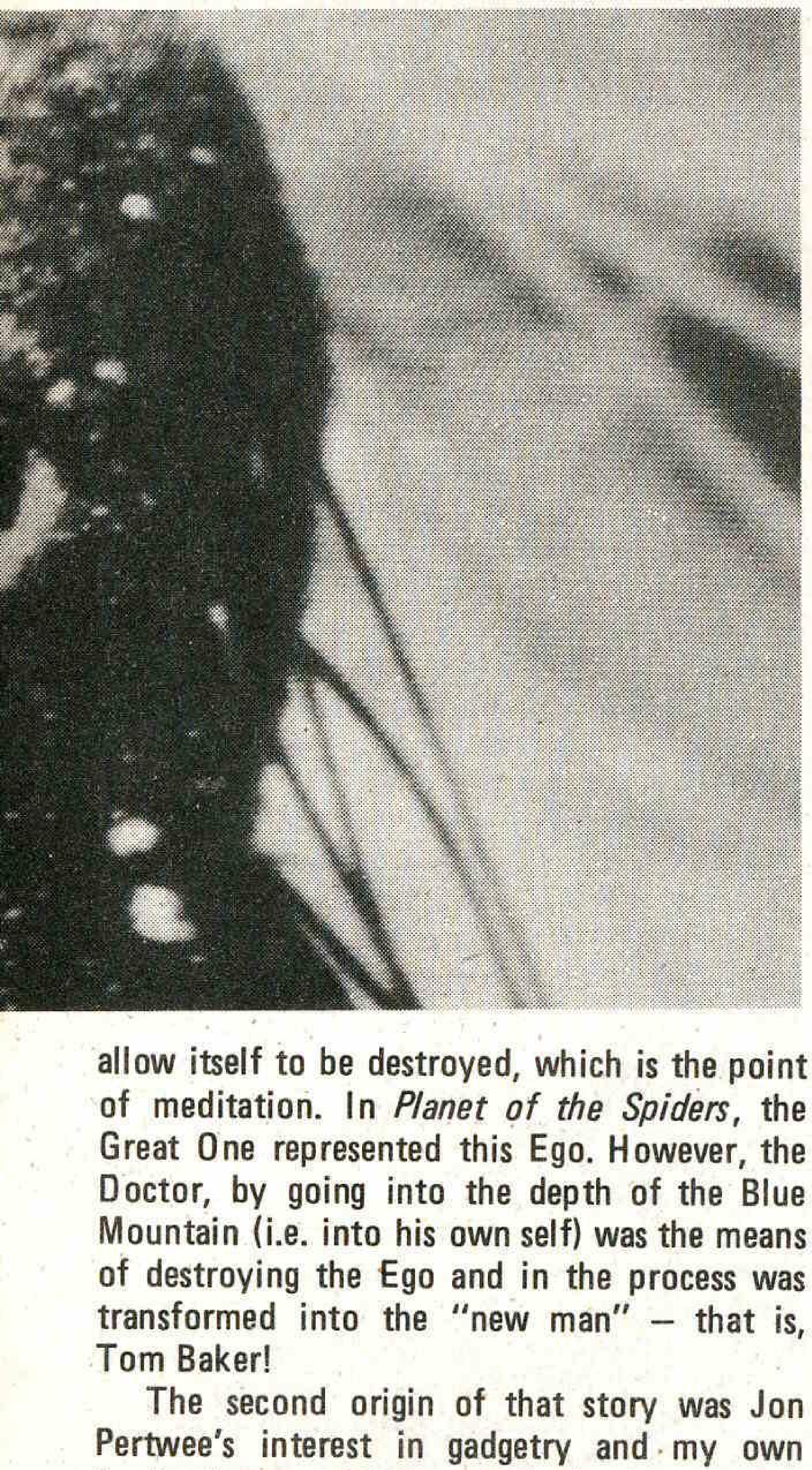
We'd got our short list of actresses down to about half a dozen and the final selection would be made following a series of extended auditions. So I wrote a short scene in which the Doctor's companion would be exploring a church crypt. She would meet with one of the UNIT men who would demonstrate the evil forces present in this building by throwing a book onto a stone inscribed with cabbalistic symbols. The book would explode into fragments, the companion would panic, turn to leave, only to be confronted by a vision of the Devil.

Although very much a late addition to my list Katy Manning did the audition with, I think, Richard Franklin playing the army captain.

This scene haunted me. I thought it might be possible to do a black magic **Doctor Who** story based around this incident. I discussed it with writer Robert Sloman and together we prepared the full storyline and the working scripts. The pen name of Guy Leopold arose from Robert Sloman's son, who is called Guy, and my middle name which is Leopold.

Robert Sloman wrote three other stories for **Doctor Who** which I was closely connected with. *The Green Death* came about after Terrance and I had read a series of pieces in an environmental magazine talking about the pollution of the Earth by Man. The articles were very disturbing and made me wish I could do something positive about it. Terrance and I were talking about this and he said, "One of the things we could do is produce a **Doctor Who** story about pollution and get people thinking about it." So, that was exactly what we did.

Planet of the Spiders, by Robert Sloman, came about for two reasons. I am a Buddhist (though I dislike such labels) and, although not many people realised it at the time, the Spiders' story was a parable about Buddhist meditation. Sometimes greed can take over the selfish Ego and can use the mind to gain power, rather than



allow itself to be destroyed, which is the point of meditation. In *Planet of the Spiders*, the Great One represented this Ego. However, the Doctor, by going into the depth of the Blue Mountain (i.e. into his own self) was the means of destroying the Ego and in the process was transformed into the "new man" – that is, Tom Baker!

The second origin of that story was Jon Pertwee's interest in gadgetry and my own fascination with super-technology and invention. Jon had already acquired, out of his own pocket, the Who-mobile – that silver flying saucer shaped car – and during the preparations for his last season he asked me to go along with him to the Boat Show at Earl's Court. He'd been there earlier and had spotted on one of the stands a miniature hovercraft which could travel on land or water. Jon wondered if we could use the boat in **Doctor Who** and it seemed a good idea.

The trouble was, all through the season we had been promising Jon the use of auto-gyros, speed boats, and other fast modes of transport in the programme, and I suddenly realised that we were getting perilously near the end of the season and the promise had not been kept. So, for *Planet of the Spiders* we got together all this equipment, chose the locations and used one of the early episodes as an excuse for a big chase sequence. It was immense fun and I enjoyed directing it.

A lot of people have asked me how we came to do *The Three Doctors*, but really, if you think about it, it's the most obvious plot device of all: to have a serial where all three of them come together. While I was producer for **Doctor Who** hardly a week went by without anybody coming up to me and suggesting this idea. So, when we actually came to do the story for the anniversary year it was more a case of bowing to pressure rather than divine inspiration.

Of course we were very lucky in doing the story when we did as Bill Hartnell sadly died a couple of years later. Patrick (Troughton) was keen on the idea too when he heard it; and I was very pleased to work with him again. Patrick and I have been working together in one way or another since 1950 when he played Guy Fawkes and I was one of the conspirators.

I think we did change the face of **Doctor Who** quite dramatically over the period when Jon Pertwee was the Doctor. Certainly we attracted a much older age group to the show as was proved one year when I had an audience survey conducted. The results showed that out of our total audience figure of nine million, 58% were over the age of fifteen. We pushed the technology of the BBC to its limits, using every new process we could lay our hands on, and, I think, introduced quite a few new elements into the stories. I enjoyed working with Terrance Dicks immensely and since leaving **Doctor Who** he and I have worked together on many other projects (including the abortive **Moonbase Three**) right up to the present, for Terrance recently joined me as script editor of the Sunday afternoon serial.

But nothing we do can be more rewarding than the time we spent on **Doctor Who.**

DOCTOR WHO EPISODE GUIDE

THE RESCUE (Serial L, 2 episodes)

The Powerful Enemy (2nd January 1965)
Cautiously the Doctor and Ian are picking their way along a narrow mountain ledge. Searching for a hand-hold Ian tugs a staple mounted into the wall. A line of razor sharp blades slide out from a hidden cavity and block his retreat back. Even worse, the wall on Ian's side begins moving outwards, threatening to topple him over the ledge to where a sand beast awaits him.

Desperate Measures (9th January 1965)
The TARDIS, with the Doctor, Ian, Barbara and their new passenger Vicki aboard, materialises on a cliff edge. At once it begins to topple and the Doctor barely has time to shout a cry of "Hold on" before the whole ship is pitched headlong into a gully.

William Hartnell *(as the Doctor)*, William Russell *(Ian Chesterton)*, Jacqueline Hill *(Barbara Wright)*, Maureen O'Brien *(Vicki)*, Ray Barrett *(Bennett)*, Tom Sheridan *(Space Captain)*, Sydney Wilson *(Koquillion)*.
Directed by **Christopher Barry**, Written by **David Whitaker**, Incidental music by **Tristram Cary**, Designed by **Raymond Cusick**, Associate producer **Mervyn Pinfield**, Produced by **Verity Lambert**.

THE ROMANS (Serial M, 4 episodes)

The Slave Traders (16th January 1965)
Mistaken for the lyre player, Maximus Pettulian, the Doctor along with Vicki has been offered safe conduct to Rome by a Centurion. But the soldier has secret orders to liquidate the musician, and as night falls over the sumptuous villa—where they are camped till morning, the assassin Ascaris prepares to strike.

All Roads Lead to Rome (23rd January 1965)
Despite shipwrecks, storms and a long overland trek Ian and Delos have succeeded in reaching Rome. But they are captured by a Roman patrol and thrown into prison. They are both be trained as gladiators to fight in the arenas. From his cell Ian can see the cages housing the hungry lions.

Conspiracy (30th January 1965)
Aggravated by the Doctor's "concert performance" at the banquet Nero has gone to seek more sadistic pleasure at the gladiator's school. Delos and Ian are ordered to fight . . . one another. To refuse would mean death for them both. The two clash in a fury of swords, but it is Delos who gains the upper hand. Nero gives the thumbs down, Delos must sever Ian's head.

Inferno (6th February 1965)
Escaping the great fire of Rome Ian with Barbara and the Doctor with Vicki have returned to the country villa and regained the safety of the TARDIS. But something is wrong. The Doctor speculates they may have materialised momentarily in space and been caught by an alien force. Something, somewhere is slowly pulling the ship down to a new planet . . .

William Hartnell *(as the Doctor)*, William Russell *(Ian Chesterton)*, Jacqueline Hill *(Barbara Wright)*, Maureen O'Brien *(Vicki)*, Derek Sydney *(Sevcheria)*, Dennis Edwards *(Centurion)*, Nicholas Evans *(Didius)*, Margot Thomas *(stallholder)*, Edward Kelsey *(slave buyer)*, Bart Allison *(Maximus Pettulian)*, Barry Jackson *(Ascaris)*, Peter Diamond *(Delos)*, Michael Peake *(Tavius)*, Dorothy-Rose Gribble *(woman slave)*, Gertan Klauber *(galley master)*, Ernest Jennings *(first man in market)*, John Caecar *(second man in market)*, Tony Lambden *(court messenger)*, Derek Francis *(Nero)*, Brian Proudfoot *(Tigilinus)*, Kay Patrick *(Poppaea)*, Ann Tirard *(Locusta)*.
Directed by **Christopher Barry**, Written by **Dennis Spooner**, Incidental music by **Raymond Jones**, Fight arranger **Peter Diamond**, Costumes by **Daphne Dare**, Makeup by **Sonia Markham**, Lighting by **Howard King**, Sound by **Richard Chubb**, Designed by **Raymond Cusick**, Associated producer **Mervyn Pinfield**, Produced by **Verity Lambert**.

THE CRUSADE (Serial P, 4 episodes)

The Lion (27th March 1965)
With Barbara a prisoner of the Saracens the Doctor, Ian and Vicki have gone to the court of King Richard I in Jaffa to ask him to intercede on her behalf. But the battle in which Barbara was seized cost the lives of several of Richard's friends, and when the Doctor makes his plea he is rewarded by a stoney answer. Barbara can remain a prisoner until her hair turns white before he (Richard) will trade with the men who killed his friends.

The Knight of Jaffa (3rd April 1965)
El Akir has kidnapped the hapless Barbara and taken her on horseback to his desert stronghold in Lydda. On the steps of his palace Barbara makes a bolt for freedom and dodges her soldier pursuers down some winding alleyways. The soldiers are diligent though and, pressed to a wall, Barbara can hear their footsteps coming nearer . . .

The Wheel of Fortune (10th April 1965)
Rather than let the soldiers find Safiya inside the hidden room at Haroun's house, Barbara has surrendered. She is dragged before the court of El Akir. The evil warlord seizes her by the chin and tells Barbara that from now on she has only death to look forward to, and that luxury is a very long way off indeed.

The Warlords (17th April 1965)
Their harrowing escape from the Earl of Leicester achieved, the four companions are now in flight aboard the TARDIS once more. They are comparing notes, gathered around the Time Rotor when suddenly all four freeze into immobility. The lights dip down and the only illumination comes from the Time Rotor itself as it continues to rise and fall, unseen by the vacant eyes of its operator.
William Hartnell *(as the Doctor)*, William Russell *(Ian Chesterton)*, Jacqueline Hill *(Barbara Wright)*, Maureen O'Brien *(Vicki)*, John Flint *(William des Preaux)*, Walter Randell *(El Akir)*, Julian Glover *(Richard the Lionheart)*, David Anderson *(Reymur de Marun)*, Bruce Wightman *(William de Tornebu)*, Ref Pritchard *(Ben Daheer)*, Tony Caunter *(Thatcher)*, Roger Avon *(Saphadin)*, Bernard Kay *(Saladin)*, Derek Ware, Valentino Musetti *(saracen warriors)*, Robert Lankasheer *(Chamberlain)*, Jean Marsh *(Joanna)*, Petra Markham *(Safiya)*, John Bay *(Earl of Leicester)*, Sandra Hampton *(Maimuna)*, Viviane Sorrel *(Fatima)*, Diane McKenzie *(Hafsa)*, Tutte Lemkrow *(Ibrahim)*, Billy Cornelius *(man at arms)*.
Directed by **Douglas Camfield**, written by **David Whitaker**, Story editor **Dennis Spooner**, Incidental music by **Dudley Simpson**, Lighting by **Ralph Walton**, Sound by **Brian Hiles**, Costumes supervised by **Daphne Dare**, Makeup supervised by **Sonia Markham**, Design by **Barry Newberry**, Produced by **Verity Lambert**.

THE WEB PLANET (Serial N, 6 episodes)

The Web Planet (13th February 1965)
Hearing Vicki's cries for help the Doctor and Ian are racing back to the TARDIS. The latter fails to spot a clinging net of web until it is too late. Trapped, the younger man urges the Doctor to keep going. This he does but when he arrives at the spot where the ship landed it is nowhere to be seen. The TARDIS has disappeared.

The Zarbi (20th February 1965)
Captured by the giant ant-like creatures and their dangerous venom grubs the two male time travellers are re-united with Vicki inside the web complex. A glass cylinder descends from the ceiling and the Doctor is positioned beneath it. A booming, sonorous voice enquires, "Why do you come now?"

Escape to Danger (27th February 1965)
The Menoptra Vrestin has saved Ian from

recapture by the Zarbi and together the two have sought shelter in a cleft in the ground. The pilot party leader is explaining the history of Vortis to Ian when, suddenly, the ground beneath them caves in, hurling them both into subterranean blackness.

Crater of Needles (6th March 1965)
Barbara and Hrostar have led a successful break out from the dreaded Crater of Needles and now they are hurrying to the Sayo Plateau to warn the main Menoptra invasion force of the Zarbi ambush. They are two late. The entire plateau is ringed by Zarbi and venom grubs and the attackers are being shot from a sky. One Zarbi spots Barbara and trains its venom grub's snout towards her.

Invasion (13th March 1965)
With a possible means of destroying the Animus now in their hands the Doctor and Vicki are trying to sneak back into the web city without being noticed. However, when they reach the control room they find they have been very much missed. One Zarbi herds them against a wall and a stumpy nozzle aims in their direction.

The Centre (20th March 1965)
The Animus is dead and the Zarbi are once more the docile servants of the Menoptra. Peace has been restored to Vortis and once more daylight beckons in the sky. The TARDIS departs leaving Zarbi, Optera and Menoptra alike to begin the task of reforging their civilisations as the new dawn breaks.

William Hartnell *(as the Doctor)*, William Russell *(Ian Chesterton(*, Jacqueline Hill *(Barbara Wright)*, Maureen O'Brien *(Vicki)*, Roslyn de Winter *(Vrestin)*, Arne Gordon *(Hrostar)*, Arthur Blake *(Hroonda)*, Robert Jewell, Hugh Lund, Kevin Manser, Jack Pitt, John Scott Martin, Gerald Taylor *(Zarbi operators)*, Caterine Fleming *(animus voice)*, Ian Thompson *(Hetra)*, Barbara Joss *(Nermini)*.
Directed by **Richard Martin**, Written by **Bill Strutton**, Costumes supervised by **Daphne Dare**, Makeup supervised by **Sonia Markham, Markham**, Lighting by **Ralph Walton**, Sound by **Ray Angel**, Script editor **Dennis Spooner**, Design by **John Wood**, Producer by **Verity Lambert**.

THE SPACE MUSEUM (Serial Q, 4 episodes)

The Space Museum (24th April 1965)
Having seen themselves preserved as specimens in glass cases, the four time travellers become aware they have jumped a time track and have seen the furure, but soon they will catch up with themselves. Time slips a groove again and the four cases vanish. The Doctor, Ian, Barbara and Vicki all experience queasy sensations in their stomachs. The Doctor tells them "We have arrived."

The Dimensions of Time (1st May 1965)
Governor Lobos has tried to electronically interrogate the Doctor but has failed miserably due to the Doctor's splendid mental control. Feeling he is being humiliated by this strange man Lobos orders him to be taken to the preparation room. He will be treated and placed in a state of suspended animation. He will be the first of the specimens into the cases . . .

The Search (8th May 1965)
With the unwilling help of a terrified Morok guard Ian has managed to gain access to the office of Governor Lobos. He threatens to kill Lobos unless he takes him to the Doctor. Telling Ian it will do no good, Lobos complies. As the doors to the preparation room glide open Ian looks on a scene of pure horror. The Doctor is as still and cold as in death.

The Final Phase (15th May 1965)
The Morok colonisers are defeated and the Space Museum will be pulled down by the victorious Xerons. Content with their handiwork the four travellers leave in the TARDIS, but their departure has been noted. On Skaro tracking instruments are monitoring them and soon a time machine will be sent to capture and kill the TARDIS travellers—led by the dreaded Daleks . . .

William Hartnell *(as the Doctor)*, William Russel *(Ian Chesterton)*, Jacqueline Hill *(Barbara Wright)*, Maureen O'Brien *(Vicki)*, Richard Shaw *(Lobos)*, Jeremy Bullock *(Tor)*, Ivor Salter *(Morok Commander)*, Peter Craze *(Dako)*, Peter Sanders *(Sita)*, Salvin Stewart, Peter Diamond, Billy Cornelius *(Morok Guards)*, Peter Hawkins *(Dalek voice)*, Murphy Grumbar *(Dalek operator)*.
Directed by **Mervyn Pinfield**, written by **Glynn Jones**, Story editor **Dennis Spooner**, Lighting by **Howard King**, Sound by **Ray Angel**, Costumes supervised by **Daphne Dare**, Makeup supervised by **Sonia Markham**, Design by **Spencer Chapman**, Produced by **Verity Lambert**.

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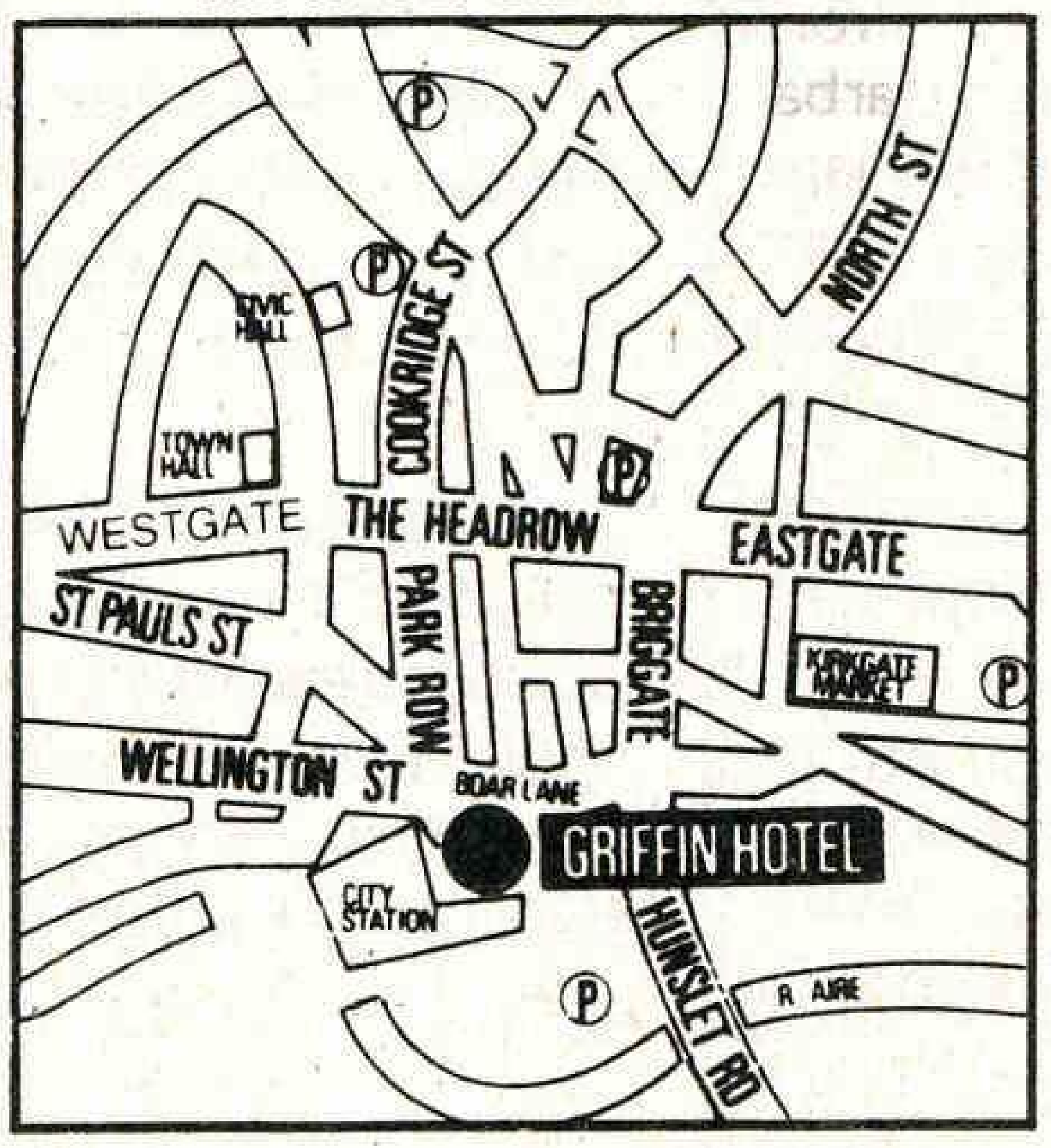

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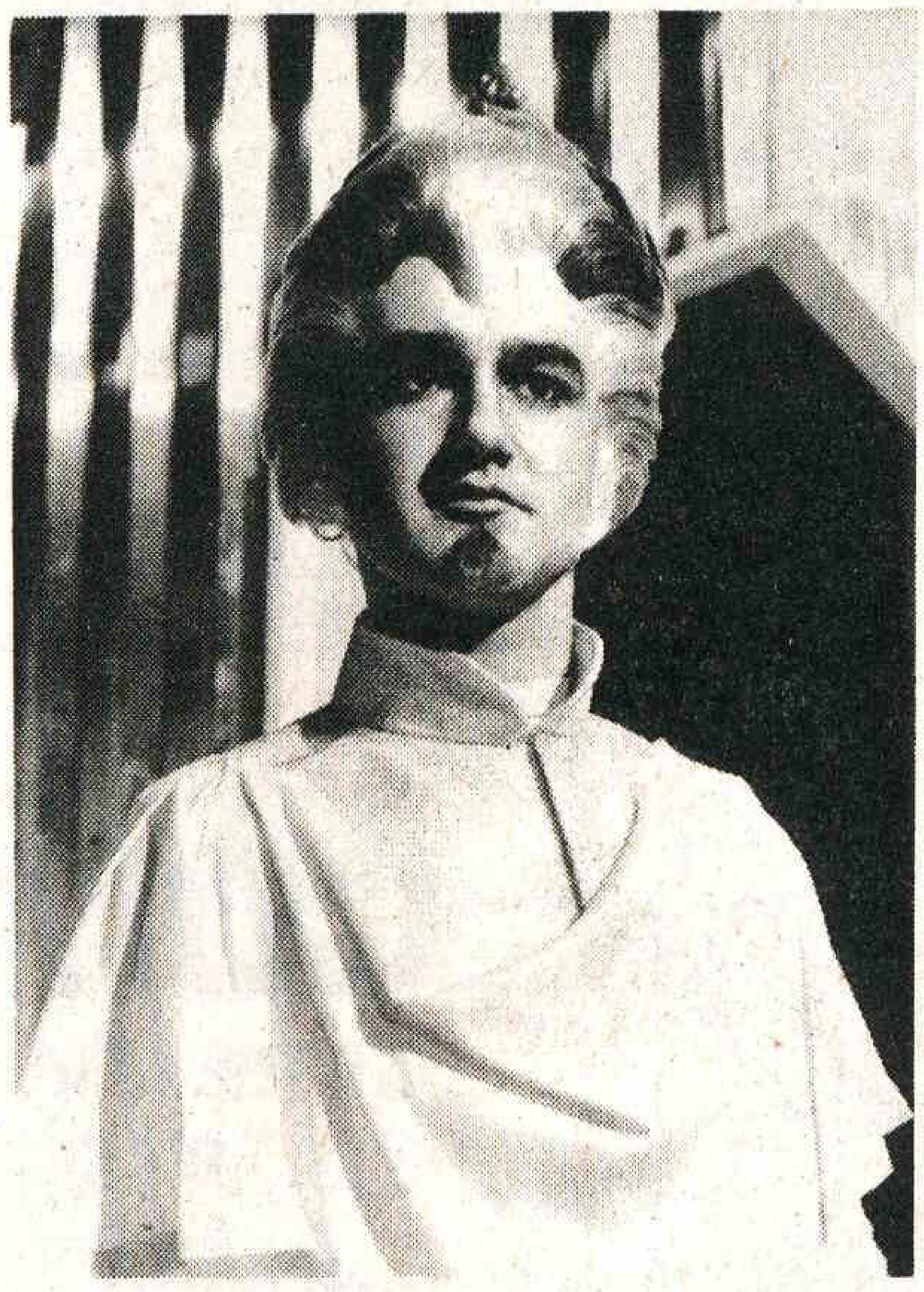
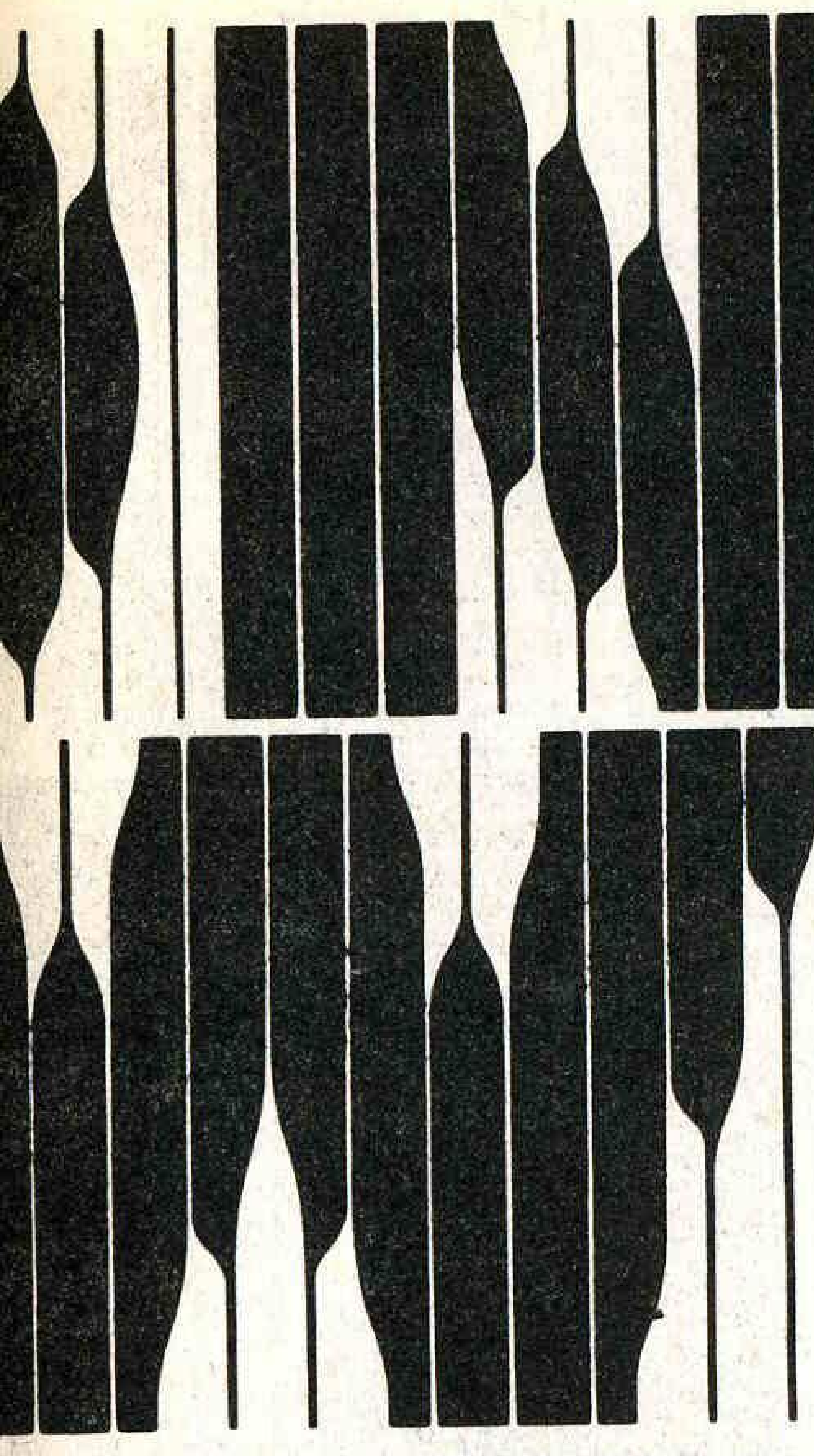


One of the nicest things about being called upon to review **Doctor Who** stories is the variety of styles encountered when doing so. It is a facet almost unique to **Doctor Who** and it has the extra bonus of allowing the reviewer to find fault in one story while heaping praise on the season as a whole.

Certainly this season of stories has seen radical changes in style and presentation, not least of which is reflected in the superb continuity linking the serials not only with each other but with other serials long past. And not just verbal continuity (such as Gallifrey's co-ordinates of ten zero eleven, zero zero by zero two (*Pyramids of Mars*) being rementioned) but visual continuity too. The Master in *The Keeper of Traken* looked exactly as he did in *The Deadly Assassin*. Little touches as well; the Doctor's *Weng Chiang* coat hooked onto a coat hanger, Romana's school hat from *City of Death* tossed casually aside. Small inclusions like this do not further the story at all but they do contribute nicely to an essential unity in the series that has been all but ignored in recent years.

Story inter-linking is something I, as a long term viewer of the series, also found pleasing in this season. *Meglos* opened with Romana in her beach outfit from *The Leisure Hive* and ended with the summons to Gallifrey. *Full Circle* began the E-Space trilogy which saw no less than three serials dove-tailing into one another, while *The Keeper of Traken* and *Logopolis* merge so closely in concept as to be virtually an eight-part story. Purely as a personal preference I would like to see this trend extended still further with some stories ending on cliff-hangers.

All told, however, this season has gone a long way towards restoring the concept of the Doctor's travels as galactic voyages rather than a series of sporadic, unrelated landings. The TARDIS has been used to great effect this season and with the re-appearance of a larger control room and other rooms leading off, an image of the TARDIS as a home for the Doctor has been far more evident. Considering we, on Earth in the twentieth century, are now in the computer age of micro-switches, LED displays and complex circuit-boards the TARDIS console, supposedly belonging to an infinitely more advanced species, retains the unflattering image of the valve radio era. The ticker tape machine seen in *State of Decay* would have made Thomas Edison proud and the three perspex panels inside the time rotor column would look more at home in a Selfridges window display. A lesson could be learned by the designers visiting the Blackpool exhibition. The console there has a far more sparkling appearance and makes interesting use of lighting and mechanics.



As we have reached the end of another season and the end of the tenure of the fourth Doctor it seems appropriate to look back over the last season and examine some of the drastic changes made by the show's latest producer, John Nathan-Turner. At the end of the review, we give readers the chance to cast their votes in our grand Season Survey, the results of which will be printed in a future issue of *Doctor Who Monthly*. Just fill in the ballot form (or copy the relevent information out onto a piece of paper) and send it to us at *Doctor Who Season Survey, Marvel Comics Ltd, Jadwin House, 205-211 Kentish Town Road, London NW5.*

Looking more specifically at the individual stories, the second serial of the season was *Meglos*; the tale of the cactus with a megalomaniac desire to control a doomsday weapon and thus rule the Universe.

In all honesty I could find little in this story to recommend it. The plot lacked originality and the majority of the production values verged on the tacky.

However, everything was redeemed in *Full Circle*. Andrew Smith's first story as a writer and Peter Grimwade's first story as director made a formidable combination with good subject matter being complemented by fine camera work and pace, lending the story a subtle atmosphere of building tension.

It is often said that if you notice the director's handiwork in a production then something is wrong with the story. On the basis of *Full Circle* I would dispute this. The slow motion rising of the Marshmen from the lake was a cinematic play but it made for one of the best episode endings in a very long time.

The story was also helped by having a writer who knows **Doctor Who** inside out. Every fan of the series knows what he or she would like to do with the character of the Doctor and being given the opportunity to express this by actually penning a story is every fan's dream. Andrew Smith's story took Tom Baker's Doctor and amplified all the best characteristics we have come to associate with the fourth Doctor. Both his inability to offer Romana any comfort when she became unhappy at returning to Gallifrey, and his explosive outburst at Dexeter's experiments were shining examples of this. My only real criticism of *Full Circle* was its lack of a real climax. In a way it was rather akin to *Empire Strikes Back*—the most dramatic bits were at the beginning. The big revelation by Nefred that the Starliner crew were in truth Marsh creatures themselves was a marvellous twist to the tale but visually it did not sustain the impact created in earlier episodes by the Marshmen and the spiders.

Full Circle also introduced us to Adric, played competently by Matthew Waterhouse. Adric has still to strike me as a strong character although, in all fairness, it is still a little early to judge. After all, even Jamie did not come into his own until his second season. Nevertheless, I find the concept of Adric as a Marsh-child very intriguing, with lots of possibilities for the future. After all, bearing in mind how rapidly the Marshmen adapted into different physiognomies it raises interesting questions about what would happen to Adric if he was ever exposed to contact with another alien life form for any period of time. Would he take on their characteristics as well?

Doctor Who's faithful retainer, Terrance Dicks, returning to the fold with the next four parter, *State of Decay*—a vampire story in the traditional style.

The strength of the story lay in the performances of the Three Who Rule; Aukon, Zargo and Camilla, brought to life by Emrys James, William Lindsay and Rachel Davies. They were magnificent and every scene featuring one or more of them was electric. Aukon dark and brooding holding the true reigns of power, Zargo, lean and vicious but resenting his domination by Aukon, and Camilla skilfully blending an uncompromisingly evil nature with an unearthly physical beauty. But perhaps unfortunately, so strong were these three characters that the other ancilliary cast faded into obscurity beside them. Habris, Kalmar and Ivo were all good solid figures in their own right but they could not match the sheer magnetism of the vampire lords.

A word too in favour of Tom Baker and Lalla Ward would seem appropriate at this point since *State of Decay* showed both of them in fine form and reacting well to each other. I mentioned earlier about the Doctor showing little feeling towards Romana in *Full Circle*. This seemed to thaw a little in *State of Decay* and especially so during the scene with both of them locked up in the tower prison cell. Tom Baker's rich, brown voice makes him a captivating story teller and his recounting of the Time Lord legend about the vampires reminded me a lot of a favourite scene of mine from the 1972 story *The Time Monster* when Jon Pertwee told a similar story to Jo Grant. The culmination of the piece, with the Doctor telling Romana he thought she was wonderful seriously had me wondering if the Doctor was indeed cracking his mould and actually developing a fondness for someone else.

No grumbles at all with the next story,

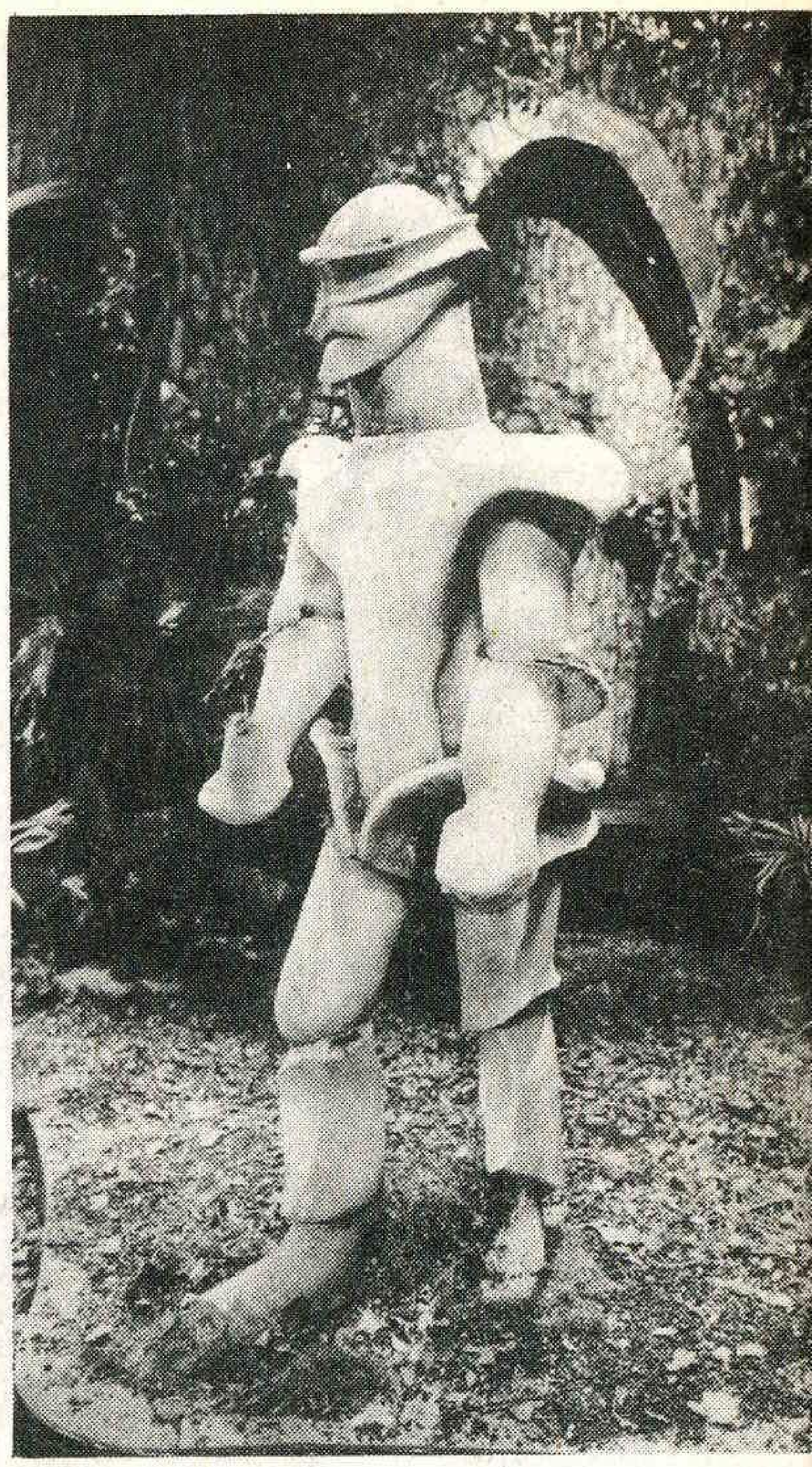
the baffling but thoroughly watchable *Warriors' Gate* by Steve Gallagher. With the exception of the last few minutes of episode four I enjoyed this story immensely. It was thought-provoking to the extent that any mention of it in conversation with other fans always lead to a lively debate on what actually the story was all about, something I have not really observed since the days of the Patrick Troughton story *The Mind Robber*.

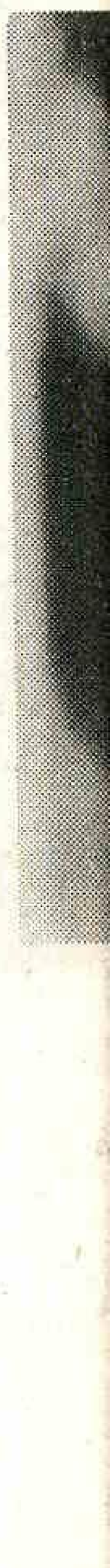
As I said, I enjoyed it but I seriously wonder how many others share that view as it really was a story in which full benefit could only come through owning a video, or at least a soundtrack, recording of it. All the clues are given in episode one but unless you have a photographic memory it becomes difficult to equate the clues to the hints given in subsequent installments. The plot is very complex and embraces several concepts of time and relativity that I would defy even Einstein himself to adequately explain.

Visually, the starkly surreal sets were every bit as good as anything from **Out of the Unknown** in its heyday. The emptiness of the Zero Point void matched well with the medieval splendour of the castle and the monochrome vision of the Tharils' domain. I did feel as though I'd seen the set from the Privateer before though and I wonder if the director—Paul Joyce—was having a subtle joke with the viewers during the establishing shots of the ship's interior in episode one. After all, it only needed a bit of Jerry Goldsmith music to make the whole scene look like a steal from **Alien**.

In both character and appearance I found the Tharils very impressive. At first glance they appeared as very savage and primitive creatures, an illusion quickly dispelled when one realised they were in fact as noble and proud as the lions of the jungle on which their faces were modelled. Oddly I found the most striking Tharil of all not to be Lazlo or Biroc, but the female, by Erika Spotswood, who escorted the Doctor to the banquet. In both costume and make up she was very sharply elegant and it was a pity she was only on screen for a few seconds.

To me *Warrior's Gate* could have been the hit of the season were it not for the final moments—the departure of Romana and K-9. After all the hints carefully dropped during *Full circle* and *State of Decay* the final denouement was something of a let down. With the Zero Point on the verge of dimensional collapse Romana runs back to the TARDIS only to tell the Doctor on the threshold, she is not going with him. "Oh?" he reacts and then deposits K-9 into her arms. Yet, according to *The Stones of Blood* K-9 was supposed to be the Doctor's friend.



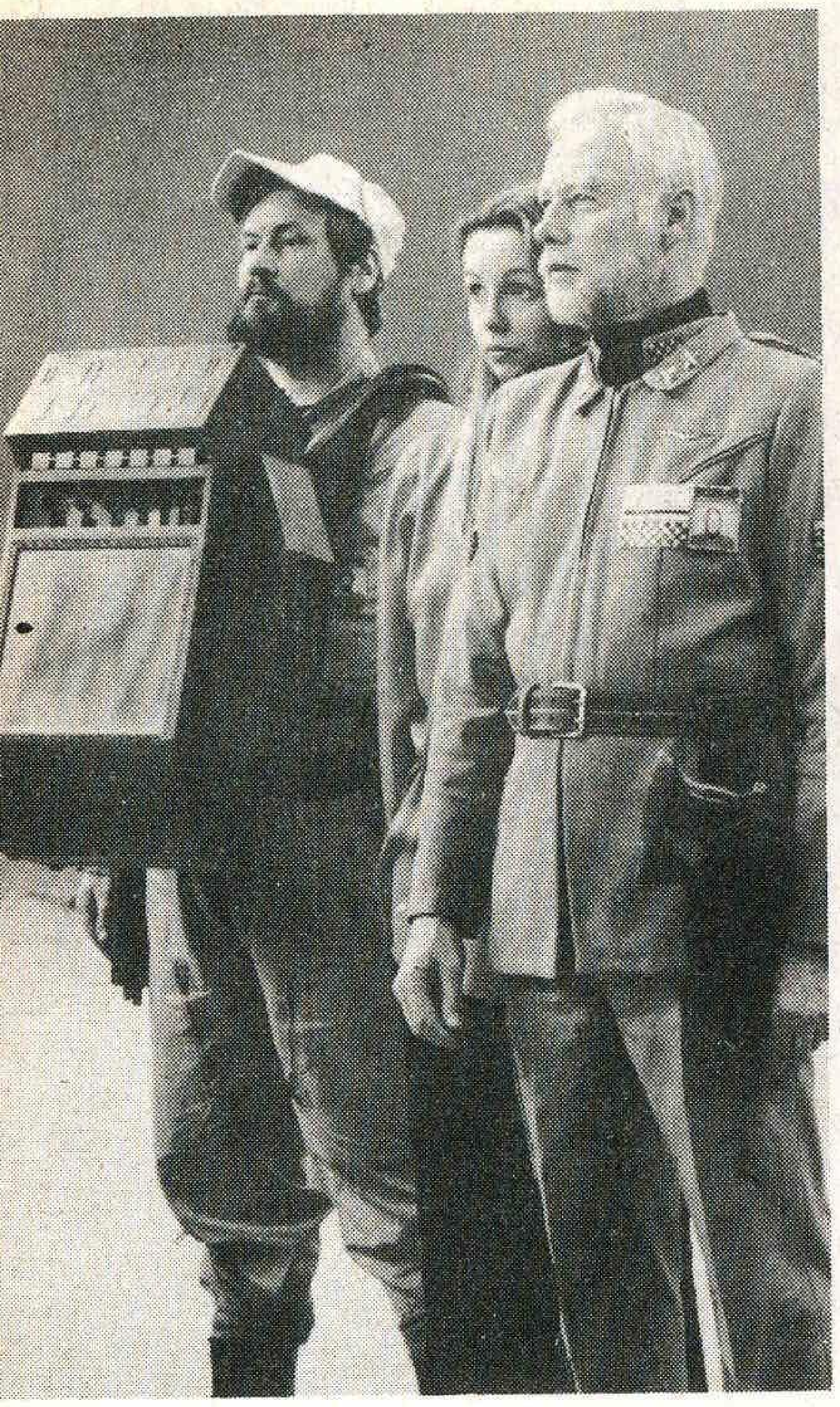


Nevertheless with Romana and K-9 gone it was up to *The Keeper of Traken* to begin rebalance of numbers aboard the good ship TARDIS, and with the debut of Sarah Sutton as Nyssa the **Doctor Who** production crew has stumbled upon a winner. Sarah Sutton herself is not only pretty but talented, and has proved herself capable of taking on even very demanding roles such as her performance in **The Moon Stallion**. Nyssa has great scope as a companion due to the gentleness and goodness of her Traken-ite upbringing conflicting with the sadness in her at the recent loss of her father Tremas. It will indeed be a sad day for **Doctor Who** when she elects to leave the side of the Doctor.

In terms of cast, script and production *The Keeper of Traken* was flawless. The assembly of actors alone for this story was impressive: Anthony Ainley, Sheila Ruskin, John Woodnutt, Denis Carey and Margot Van der Burgh all of whom gave exemplary performances. Praise too for the set and costume designers who gave the planet Traken the most believable culture since the Kaldor people seen in *The Robots of Death*.

One of the most engaging points of this story I found to be the feeling of time passing on the planet. Most **Doctor Who** stories tend to take place in brilliant sunlight with no-one ever stopping for anything as mundane as a bite to eat. In *The Keeper of Traken* we were given an impression of several days passing since the TARDIS homed in to land, and during that period both Adric and the Doctor were seen eating a meal. It was a nice touch to the story and helped towards making it believable and above all else convincing.

No mention of this story would be complete without reference to the main villain of the piece. Since November 20th 1976 ardent **Doctor Who** fans have sat



patiently awaiting the fate of the Master. Now he returned and proved as evil as ever complete with the same motley assortment of rags worn in *The Deadly Assassin*. Norma Hill who did the make-up for this story, did a good job in making the Master's mouth even more rotted than it appeared in the last story. By painting teeth onto actor Geoffrey Beever's face it gave a very strong impression of the Master literally being a walking skeleton, animated only by his hatred and will to survive.

At the end of the story the Master seized the body of Tremas and so led into the final story of the season, *Logopolis*. At the time of writing *Logopolis* has not been screened on television and so a review of it will not appear until next month.

This season has seen many additions to the **Doctor Who** myth and for the most part they have brought nothing but good to the series. In my review of *The Leisure Hive* (**Doctor Who 46**) I mentioned how well **Doctor Who** fared by comparison with anything being produced across the Atlantic in America. Since the British television has entered the field in a big way. A new season of the hugely successful **Blake's 7** is well in hand, as is David Maloney's serialisation of **The Day of the Triffids**. The recent television version of **The Hitch Hiker's Guide to the Galaxy** opened new fields in television production and even ITV's **Sapphire and Steel** shows what can be achieved with even the most modest of budgets. So, this year the challenge to **Doctor Who** is not going to come so much from the USA as from standards set in this country—now the biggest producer of tv in the world. The season just finished has shown exceptional promise and I, for one, sincerly hope the upward trend will continue. Only time, and other relative dimensions, will tell. ●

SEASON SURVEY

PART A

List, in order of preference, your favourite stories from the latest season of **Doctor Who**, and to remind you, here are the seven stories you have to choose from;—

The Leisure Hive—by David Fisher
Murder and intrigue inside the Argolin Leisure Hive, but who are the true villains?

Meglos—by John Flanagan and Andrew McCulloch
Double trouble for the Doctor as the Zolpha-Thuran prepares his master plan.

Full Circle—by Andrew Smith
Mistfall brings terror to Alzarius with the awakening of the Marshmen.

State of Decay—by Terrance Dicks
In a feudal society the Doctor faces the ancient foes of the Time Lords: vampires!

Warriors' Gate—by Steve Gallagher
Past, present and future overlap at the Zero Point, and K-9 must stay behind the mirror.

The Keeper of Traken—by Johnny Byrne
A new Keeper must be appointed for Traken, and an old enemy appears in the wings.

Logopolis—by Christopher Bidmead
The Master threatens the City of Logopolis and ultimately the fate of the Universe.

List your stories below;—
Favourite story ....
Second favourite ....
Third favourite ....
Fourth favourite ....
Fifth favourite ....
Sixth favourite ....
Least favourite ....

PART B

List below, from this season *only* your following favourites;—

Favourite monster ....
....
(NB: candidates may include Foamasi, bell plants, Marshmen, Marshspiders, Tharils, Gundans plus others of monstrous appearance).

Favourite villain ....
....
(NB: This may include Brock, Pangol, Meglos, Gen Grugger, Zargo, Camilla, Aukon, Rorvic, the Master).

Favourite supporting character ....
....
(Mena, Hardin, Lexa, Brotadac, Varsh, Garif, Habris, Ivo, Biroc, Royce, the Keeper, Tremas, Monitor or any others. Regular cast line-up must not be included).

Favourite single episode ....
....
....

CRY HAVOC

THE STUNTMEN

A look at the element of action-packed adventure as used in*Doctor Who* and the stunt men who make them a reality

Swooping low the helicopter dives in to attack. As it passes over the transporter and its motorcycle escort a batch of small bombs is released. As they explode they give forth billowing clouds of heavy smoke.

Unable to swerve in time the leading motor bikes plunge into the fog. There is a sudden screeching of tyres as both cyclists lose all sense of direction. One bike hits a ditch in the roadway throwing its rider into the mud. The other rider, unable to see, hurtles up a sharp bank and is sent flying into the air as the ground disappears beneath him.

The transporter growls to a halt and at once becomes a sitting duck for the hijackers aboard the helicopter. Its rotor blades chattering with machine gun fury the copter circles in for a landing, the down draught rapidly dispelling the acrid smoke. A group of men leap from the helicopter, each one masked and carrying a spray gun linked to cylinders on their backs. The troops guarding the space capsule on the loader platform attempt to gun down the attackers but they are too slow. With a muffled hiss, jets of ammonia vapour shoot out at the defending guards, causing them to drop in their tracks, temporarily blinded by the choking gas. The driver is yanked from the cab and two of the masked men leap aboard, seizing control of the heavy vehicle. Its job done the helicopter begins rising back into the air, but with one extra passenger. A soldier has managed to climb onto a landing skid and desperately trying to force open the cockpit door. He is spotted by the co-pilot who decides to give him a hand—flinging the plexiglass hatch violently open. Unable to maintain his balance the soldier loses his footing and tumbles into space, only to land seconds later with a jarring thud. The hijack has been a total success and the whole operation carried out in less than three minutes.

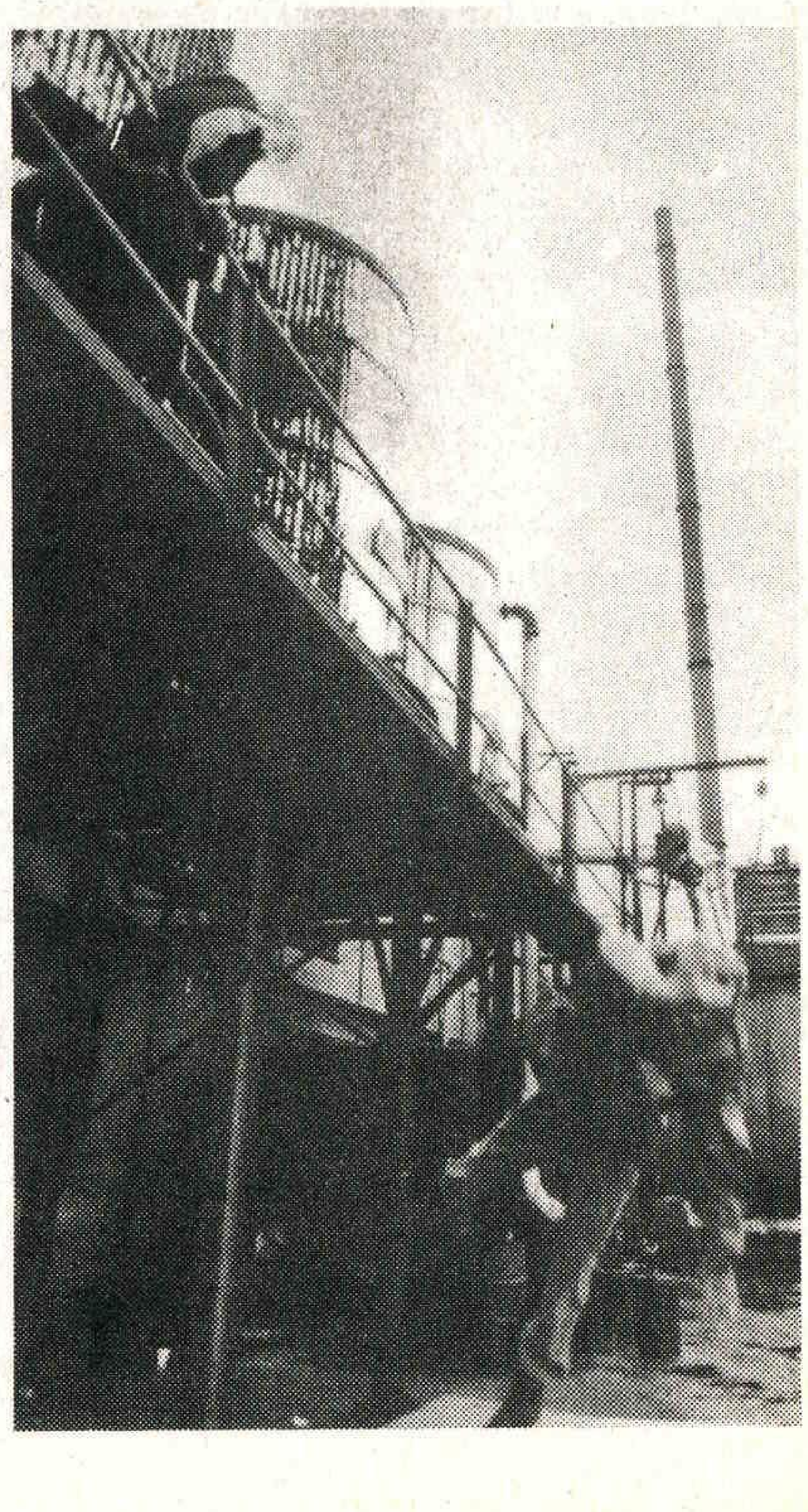
The above reads like a scenario from a *James Bond* film but it is in fact from the 1970 **Doctor Who** story *The Ambassadors of Death*.

Doctor Who is first and foremost a drama series with greatest emphasis stressed on the dialogue and the complexities of plot development. Due to the budget restrictions of most British television shows elaborate and costly set pieces of action are rarely possible. Usually they have to be done outside on location, require much co-ordination and pre-planning and often, as in the example quoted, make use of specialist equipment such as helicopters, motor cycles and, most particularly, of stuntmen.

The job of a stunt man is very difficult to define, but basically he is the one called upon to do "the difficult and dangerous bits" in any given production. It is a very skilled job requiring at least cursory knowledge of the martial arts, pyro-technics, explosives, the handling of many motorised craft and a sound appreciation of the science of how to fall correctly without damaging bones or tissues. Above all else stunt men are paid for their bravery and their willingness to take risks.

The piece from *The Ambassadors of Death* outlined above was almost entirely directed and acted by stunt men hired by the BBC.

In 1970 **Doctor Who** changed direction drastically with the inception of stories



solidly based on Earth and involving soldiers. For a while at least alien planets and unearthly cultures were abandoned in favour of action-packed stories where the greatest visual impact was created by making maximum use of available locations and hardware. In doing these stories the **Doctor Who** production crews were admirably served by a newly formed association of stunt-men under the graphic title of "Havoc".

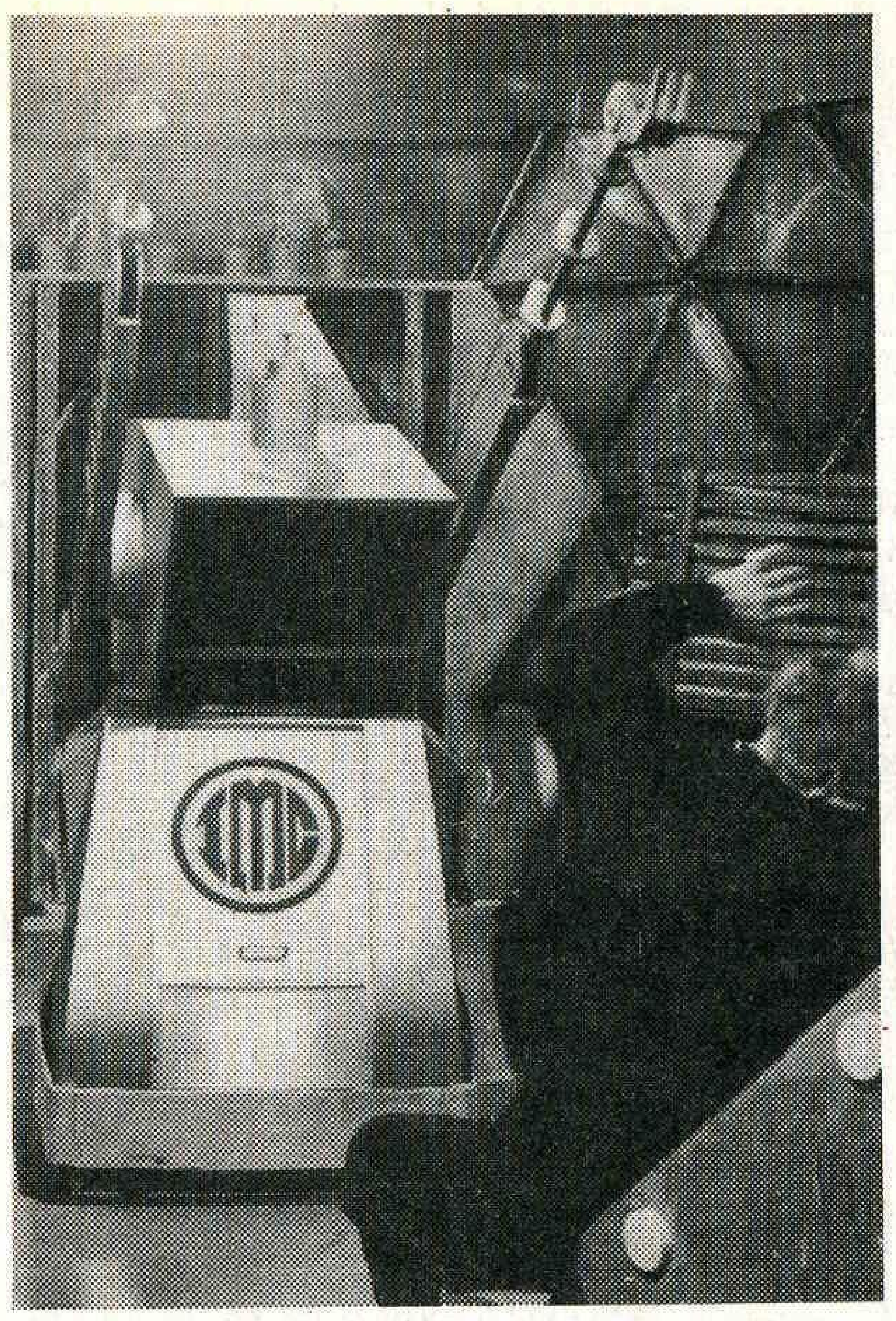
Havoc was formed by senior stunt men such as Derek Wade and Stuart Fell and its aim was to provide television and film productions with a ready-made team of specialists who could handle dangerous scenes from an organised point of view. The scripts would outline the basic requirements, Havoc would then liaise with the director on the finer points of how it would be done. For the hijack scene in *The Ambassadors of Death* the budget allowed for provision of equipment such as motor bikes, a low-loader transporter and the BBC's outside broadcast helicopter—suitably emblazoned with a UNIT symbol for many other **Doctor Who** stories. The helicopter would be flown by a qualified pilot and, because of the unusual handling problems, the company leasing out the transporter also supplied the driver. Everything else for that scene would be done by the stunt crew.

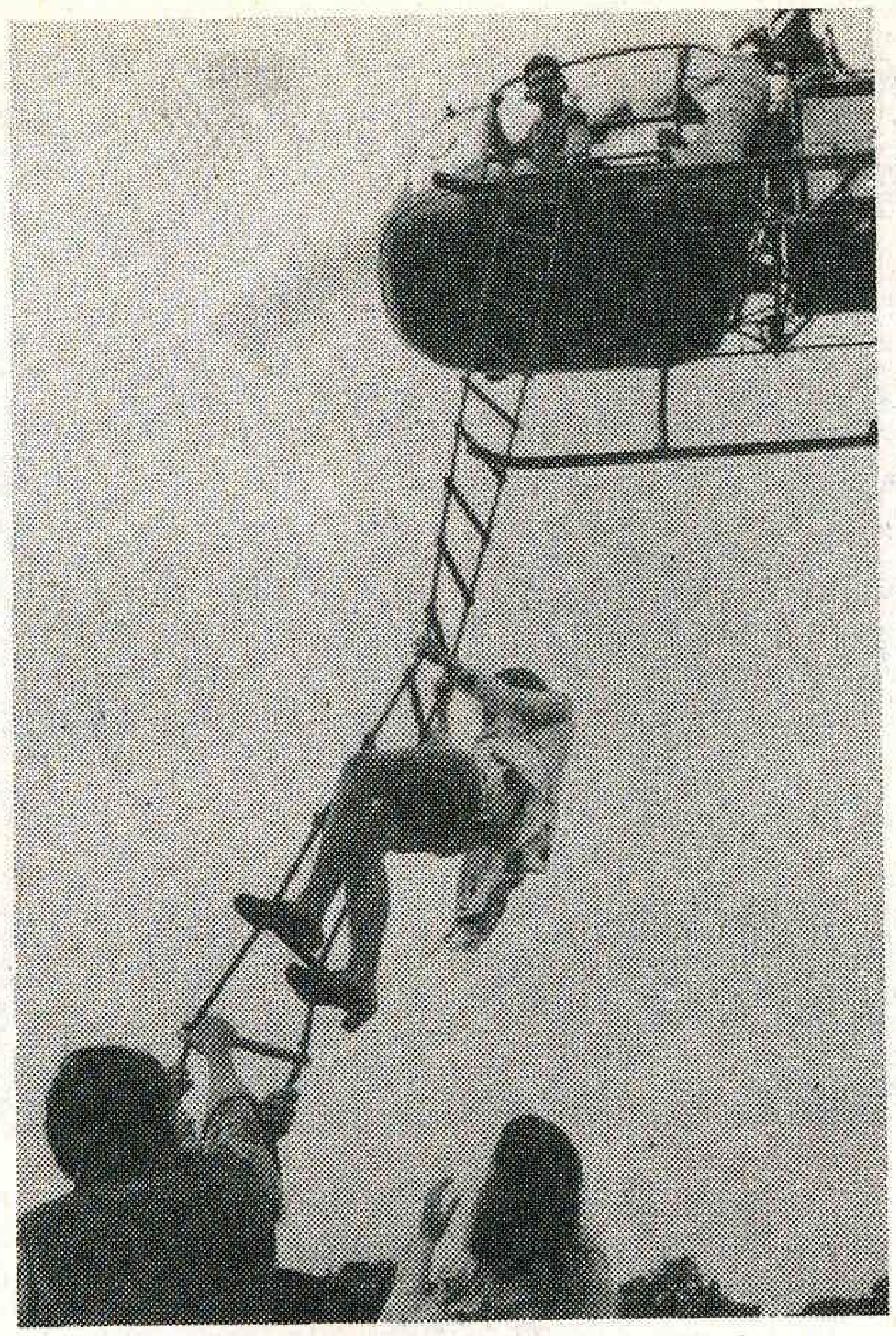
Falling from motor bikes is the sort of mishap frequently experienced by most riders but stunt men have to know how to fall so that, firstly, they do not get injured and, secondly, so that the bike is not damaged for both reasons of re-filming and expense.

The ability to "fall correctly" is a very fundamental part of a stunt man's training although he is often aided by the wearing of special padded outfits underneath his stage costumes. This was the case with the tumble from the helicopter as this was done with the chopper in flight, although clever camera work made it appear even higher than it was.

A plot device such as the use of ammonia sprays reduced the need to show overtly violent fights but these two were a part of Havoc's repertoire and frequently featured in many **Doctor Who** stories calling for close encounters of the physical kind. Fist fights can be done in one of two ways. If the Doctor is called upon to defend himself against an attacker he will sometimes resort to his "Venusian Aikido". For such a scene the Doctor is usually in shot and so the actor is recognisable and cannot be doubled for by a stunt man. Under these circumstances the stunt man will take the role of the attacker and will instruct the Doctor on the movements necessary to throw him. Hence the actor playing the Doctor needs no formal tuition in fighting and merely has to make a convincing body move. The stunt man will react to this move and arch his own body accordingly to give the illusion of being thrown.

A variation on this technique was used in *The Androids of Tara* for the Doctor's sword fight with Count Grendel of Gracht. In this instance stunt arranger Terry Walsh doubled for the masked Count Grendel and taught Tom Baker several simple sword movements. When the cameras began rolling all Baker had to do was to go through a planned sequence of actions; sword





raise, sword lower, thrust forward, slash left and so on. Usually stunt men teach this to a numbered rhythm so that the actor merely has to count "one, two three . . ." in his head while making the sword movements in time to the beat. For the stunt arranger the job is more difficult in that he must react to the sword movements, keeping his own rapier connected with the actor's one. He also does all the hard work moving his body to make the fight look fast and furious. And, at the same time, he must guard against accidents should the actor forget his sequence and make an unscheduled movement.

The second, and more common method of doing fights is to have them recorded using two stunt men. This type of fight can be far more violent—and hence realistic—in that each stunt man involved is highly trained in the martial arts and is prepared to take greater risks in a fray. Again *The Ambassadors of Death* stands out as a paragon of this kind of stunt work. The ambush of the UNIT soldiers in the warehouse occupied by General Carrington's men featured virtually every kind of physical stunt from the traditional crashing a chair over the head to fall from ledges onto boxes.

The main body of Havoc's work for **Doctor Who** was done between the years of 1970 and 1973 after which the flavour of stories switched back towards drama rather than action. Even so, both before and after this period stunt work was a regular feature of the programme if not as evident as in the early Jon Pertwee era.

The very first stunt work ever done for **Doctor Who** was the fight scene between the cavemen Kal and Za in the opening story *An Unearthly Child*. Filmed at the larger Ealing studios rather than the regular **Doctor Who** venue of Lime Grove, the scene was arranged by Derek Ware who later went on to make many contributions to **Doctor Who** in later years.

Until the dawn of the Seventies the greater majority of **Doctor Who** stunt work was concerned plain battle scenes of one form or another. The historical stories were prime examples. The wooden sword and shield fight between Ian and Ixta in *The Aztecs*, the clash of the two warriors Achilles and Hector in *The Myth Makers*, and the churchyard battle royal between pirates and excise men in *The Smugglers*. This latter story marked the debut in **Doctor Who** for stunt man Terry Walsh who later doubled for both Jon Pertwee and Tom Baker in dangerous scenes. Recalling *The Smugglers* Terry Walsh wryly remembered the standard technique used by BBC directors to make small groups of stunt men appear like an assembled horde of extras. Dressed as a pirate Terry Walsh would engage one excise man with a sword and would get killed. He would then crawl out of camera shot, change wigs and hats and dash back into the skirmish to take on the excise man anew.

The Sixties saw little refinement to the stunt man's arts in **Doctor Who** and it was left to the Seventies to mark the significant upgrading of his status. *Spearhead from Space* saw the first major introduction of pyrotechnics and explosives used for location work involving actors. The auton wrist guns caused their victims to be literally blown up and to achieve this effect necessitated the wearing of special jackets by stunt men. Worn like a conventional jacket each outfit was heavily lined with asbestos. Mounted onto the back of the jacket was an explosive rig linked to an electronic detonator. Worn underneath an ordinary costume the entire outfit was virtually undetectable to the camera eye. When the effect of an Auton energy bolt striking its target was needed a remote effects operator would trigger the electronic detonator causing the explosive charge to go off producing a lot of smoke and flame. Filming such scenes required a lot of precautions to ensure against the stunt man catching fire!

UNIT faced the menace of the Autons bravely in *Spearhead from Space* although their causualties were heavy. They exacted a kind of revenge in the sequel story *Terror of the Autons* when Captain Yates was able to give one Auton a very rough ride. Attacked by two Autons in a gravel pit the Doctor and Jo were narrowly saved from extinction by a timely piece of driving from Captain Yates. Revving the engine to capacity he

drove the Brigadier's staff car straight at one Auton, knocking him clean over a sand bank to the bottom of the pit many feet below.

The luckless Auton here was played by the redoubtable Terry Walsh who had planned the sequence with another stunt man—doubling for Richard Franklin as Captain Yates—driving the car. The idea was for the car to stop sharply a few feet away from Terry Walsh who would then slam against the bonnet to simulate being hit and then bounce back over the sand bank and roll down a few feet. That was the plan. However, when it came to shooting the scene Terry Walsh bounced back a bit too far and instead of rolling a few feet tumbled headlong down the scree slopes in one of the most spectacular falls ever filmed in the **Doctor Who** series. Aside from a few bruises Terry Walsh was unharmed and Barry Letts—the director—had no need to ask for a retake. He had kept the cameras rolling for the entire length of the stunt man's fall . . .

The bravery of stunt men in tackling scenes like this was praised by Jon Pertwee whilst attending a convention a few years ago. To a spellbound audience he recounted the filming of one scene in *Inferno* where the Doctor, in his roadster "Bessie" had to drive through a group of raging Primords. To add as much realism as possible to the scene the Doctor had to be seen to knock one of the Primords over. The Primord in question was played by stunt man Pat Gorman who told Jon Pertwee not to worry and just to drive at him as though he seriously intended to knock him over. At the last moment he would leap aside while making it look as though he had been struck. Unfortunately the stunt went slightly wrong and Jon did indeed hit Pat Gorman with "Bessie" blessing him with a fractured ankle. But, in tribute to his professional committment, Pat Gormon's Primord duly rose to his feet after the incident and completed the scene of the indestructible creatures defying even this attempt to harm them.

Falling is probably the oldest of the stunt man's stocks in trade and **Doctor Who** has certainly called upon this talent in more than one story. The most difficult falls are the ones from high buildings. A body accelerates by roughly ten metres per second under the force of gravity and so the longer a body falls the greater the velocity when it strikes the ground. *Inferno* called for several scenes involving scientists, soldiers and Primords alike falling off gantries and catwalks affixed to high rising gas storage tanks. To achieve this without killing off the entire Havoc squad required the careful positioning of landing devices to cushion the falls of the various stunt actors. The devices used are huge assemblies of empty cardboard boxes, tied together several layers deep and topped with several mattresses. By falling correctly onto these an actor will not sustain any harm. However, it is vital for the stunt artist to actually hit the pile. Should he ever miss a retake would be impossible! *Inferno* was difficult enough for the stunt men to do, but part of the *The Sea Devils* was even harder.

John Friedlander's Sea Devil masks are so constructed to be worn rather like a top hat. The actor sees out through the neck and then only through a thin strip of disguising gauze. The mask is quite heavy as is the Sea Devil costume itself made from rubber over which is worn a string-vest arrangement of netting. During the battle scene in episode six, one Sea Devil had to fall from the roof of an out-building. The mattress and box landing cushion was set up as usual but so difficult was it for the stunt man to co-ordinate his fall, while being weighed down by the costume and nearly blind, that he was only just inside the radius of the cushion when he landed.

Perhaps regretfully such set pieces of stunt work are nowadays more of a rarity in **Doctor Who** than the norm. Drama has taken over much more in the series and more stringent curbs on violence in television have made epic battles between monsters and soldiers, or even monsters and monsters a thing of the past. However, action adventure is a valid part of the **Doctor Who** myth and, with life on present day Earth having been rather quiet for the last few years, maybe the time has come again when we should look to the skies and wonder whose will be the next alien feet to tread upon this planet? ●

STAR-P

KATY M

The daughter of the late sports' columnist J.L.Manning, Katy, often describes herself as a true "bionic woman". During her teens she was involved in a serious car accident which saw her in and out of hospital for nearly two years. "I'm held together with bits of metal and things" she once explained in an interview. "It's great going through airports as all the bells go off".

Such a remark is typical of Katy Mannings' irrepressible and often irreverent sense of humour. For over three years she played the role of **Doctor Who** companion Jo Grant, a character very much in the mould of screaming heroine, eternally yelling for the Doctor at the first hint of danger. Talking to a *Radio Times* reporter many years ago Katy Manning likened Jo grant very much to herself. "I am Jo, and Jo is me," she said, "Jo was forever walking into the most dangerous situations, confident of her own ability to handle it, and would then find herself totally out of her depth and needing help from elsewhere."

Katy Manning translated this to her own nature and in particular to her own perennial short-sightedness. Jo Grant was not allowed to wear glasses and so for many location scenes Katy Manning was literally running blind and indeed during her very first day on location—in a quarry filming **Terror of the Autons**—she fell and twisted an ankle so badly that she had to have it put in plaster for a period. Ever a worrier, Katy Manning spent several days panicking in case the BBC re-cast another actress as Jo.

She need not have worried. Producer Barry Letts, who cast Katy Manning for **Doctor Who** was impressed enough with her to choose her for the part despite her turning up almost at the last minute. "I had reduced my short list to about half a dozen or less when Katy turned up," Barry Letts commented. "We were just finishing the screen tests when the door flew open and in rushed Katy, all apologies for having missed the audition and desperately hoping she was not too late." She did the screen test and a short while later a phone call from the **Doctor Who** production office came

ROFILE
ANNING

through inviting her to become Jo Grant.

Wherever she goes in her successful career as a repertory actress Katy Manning always takes with her a well-thumbed photograph of herself with Jon Pertwee from their first day together doing outside filming. "I don't think there are words in the English Dictionary to describe how much I enjoyed it," she is quoted as saying when talking of her **Doctor Who** days. It was her second role in television—**Man at the Top** having been the first—and she spent three days more or less learning the acting profession from top to bottom, aided and abetted by Jon Pertwee and Nicholas Courtney who took an almost paternal attitude to their five foot nothing companion.

Katy Manning's height, or rather, lack of it, was a frequent cause of humour between her and the rest of the **Doctor Who** regular cast. With Jon Pertwee being well over six foot tall she naively spent several days in rehearsals being told she would have to stand on orange boxes for most of her studio scenes just so that the cameramen could keep the pair in shot.

Her first experience of night filming, for the story **The Daemons**, called on the crew to do a touch of army square bashing duties, painting rocks white so that Katy Manning could see where to run as she tore after the Doctor. On that particular occasion she reduced the entire cast and technical staff to fits of hysterical laughter when the belt of her trouser gave way, causing them to drop round her ankles as she ran. "I was scarlet," she later recalled, "nevertheless I pulled them back up and, trying to regain my composure, carried on running. Unfortunately I ran straight into a wire fence . . ."

Even when listing her hobbies Katy Manning is far from convential. "I had a tremendous passion for sword fencing at one time" she explained, "also, designing home-made jewellery, tie-dying and candle-making." Shortly after leaving **Doctor Who** she was offered the chance to demonstrate these arts in her series called **Serendipity**—a crafts programme named after a reference to serendipity—a happy

accident—Katy had heard used in her final **Doctor Who** serial *The Green Death*, the story of the giant maggots infesting a mining village which saw the **Doctor Who** team on location in Wales.

"We never went to scenic spots . . . I lived and died in quarries, and always in the middle of winter," complained Katy Manning, remembering the less than exotic location spots often selected for **Doctor Who.** Even the Welsh valleys of *The Green Death* were shot during the cold months of January/February.

Another of her interests while doing **Doctor Who** was stunt work. Usually actors and actresses are replaced by stand-ins for any risky scenes—obviously because if they hurt themselves seriously the resulting hold-up waiting for them to recover would be costly in the extreme. But, as Katy Manning recalled, her stand-in was actually a man, several inches taller, wearing a blonde wig. Hence she was always keen to do any risky scenes herself if only to make the finished product look more convincing on screen.

She got her wish in *The Sea Devils* when both she and Jon Pertwee abseiled down a cliff side in a bid to elude the Master. Unfortunately the speed of her descent down the rope caused friction burns which had to be treated afterwards. Even so, despite this, Katy Manning greatly enjoyed doing the stunt and has fond memories of it.

For the late Roger Delgado, who played the first incarnation of the Master, Katy Manning has nothing but praise—citing him as one of the most geuine men she had ever met. Completely the opposite of his villainous image as the Master, Roger Delgado was forever using her as the target of his mischievous sense of fun. Quite often Katy Manning would be on the receiving end of a reprimand from the director for laughing during recording—while the real culprit was actually Delgado.

As Jo Grant Katy Manning was one of the most popular companions ever to grace the series and to this day she still receives many fan letters from people who have never forgotten the air of vitality she brought into the show. Asked to explain the popularity of Jo Grant, Katy Manning is a little hesitant in giving a definitive answer but offers one possible suggestion. "Jo was not very bright. She had only two O-levels but she was pretty good at picking locks and that sort of thing. She was the one that asked questions that those people watching at home would ask, and as such, people identified with her. Jo was easily frightened and needed the protection of the Doctor. She cared very much for the Doctor and he cared for her. I think that was very important."

Certainly Katy Manning's co-stars during her three years remember her bubbling personality and unpredictable mannerisms with great affection. When, during a convention in 1978, Nicholas Courtney broke the news to Jon Pertwee that Katy Manning had done a series of photographs for a certain well-known men's magazine—complete with a BBC Dalek—Jon Pertwee roared with laughter, adding succinctly, "Typical Katy!"

Since departing from the **Doctor Who** screens in 1973 Katy Manning has carved herself a successful career on the stage. **Why Not Stay for Breakfast** with Derek Nimmo, **The Monkey Walk** and **Odd Man In** opposite Lionel Blair are varied examples of her main interests although she has done some work in television, the most publicised being an appearance in the Patrick Mower policeman series **Target** where she played a helpless drug addict. She still watches **Doctor Who** whenever work permits and indeed admits to having been terrified of the programme when it first began with William Hartnell as the Doctor. Asked about how long she thinks the show will survive Katy Manning gloomily speculates she will probably be in a bath chair when they (the BBC) even consider giving it a rest. Her twins are rapidly growing up and with one of them at least—Georgina—wanting to follow her mother's footsteps onto the stage: who knows? Maybe in a few years there will be another Manning rushing around after the enigmatic Doctor. Certainly if Georgina's personality is anything like that of Katy Manning, she can look forwards to a very successful period of travelling in that strangest of all space-craft: the TARDIS. ●

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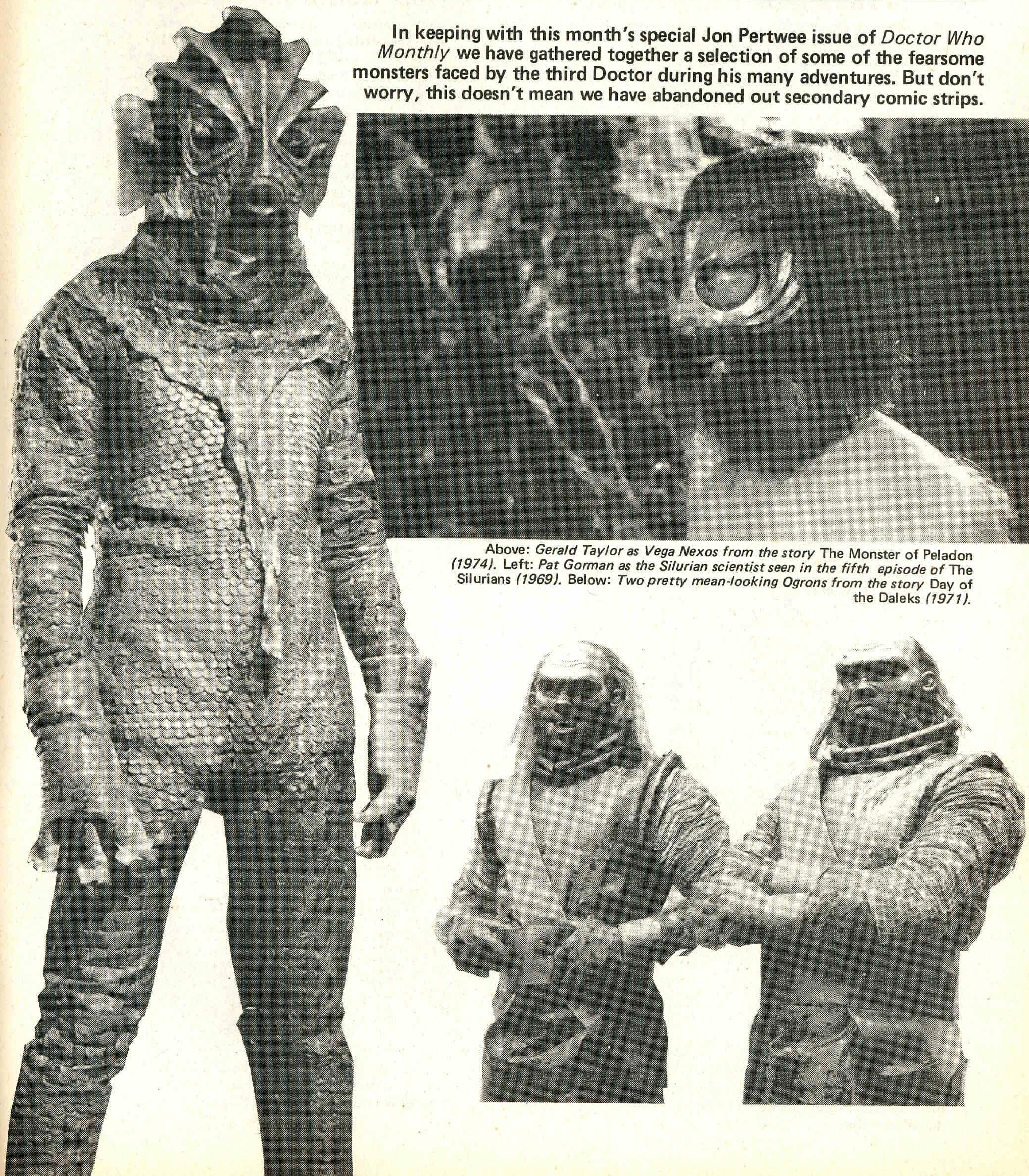
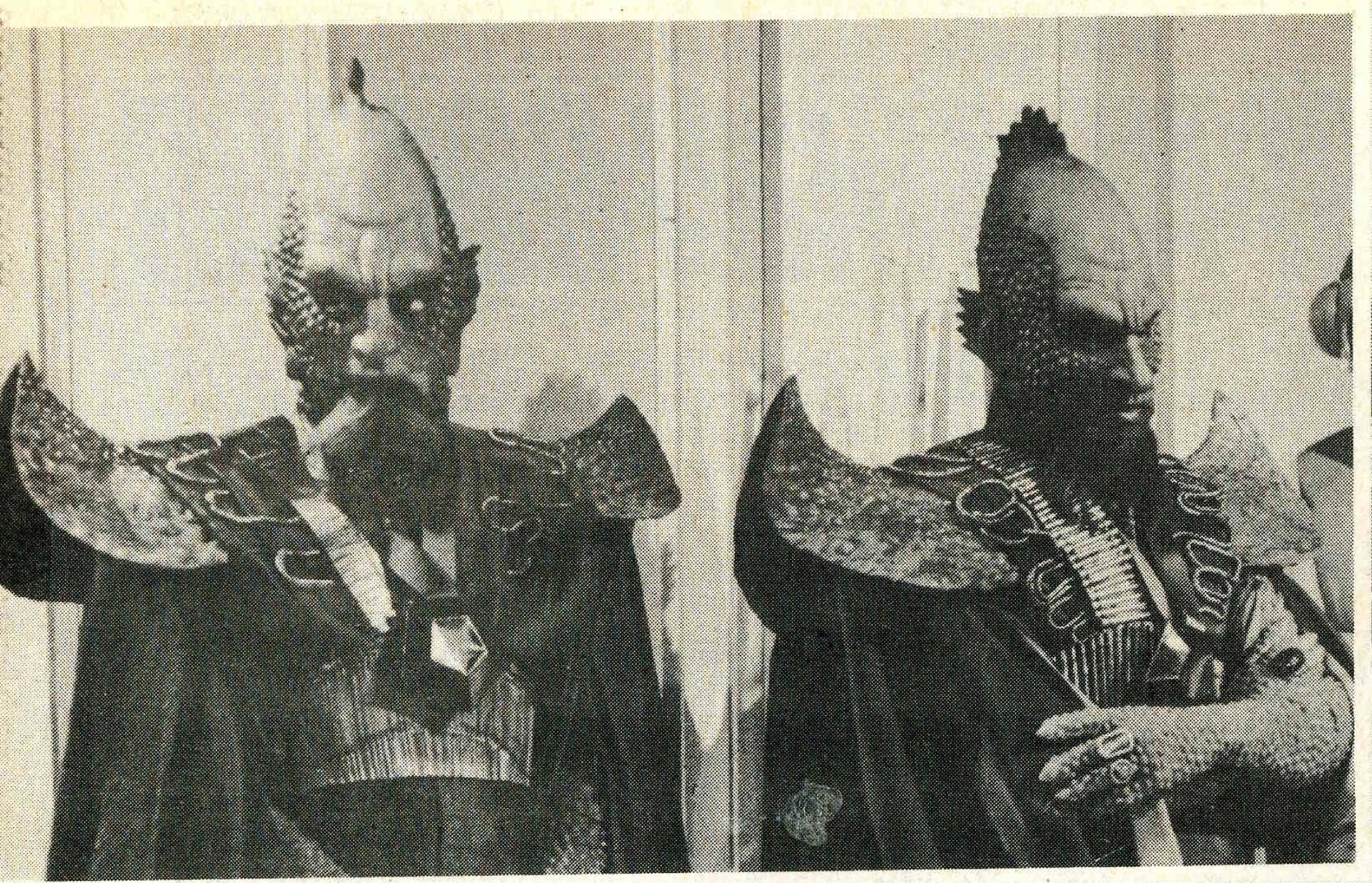
FOES OF THE THIRD DOCTOR

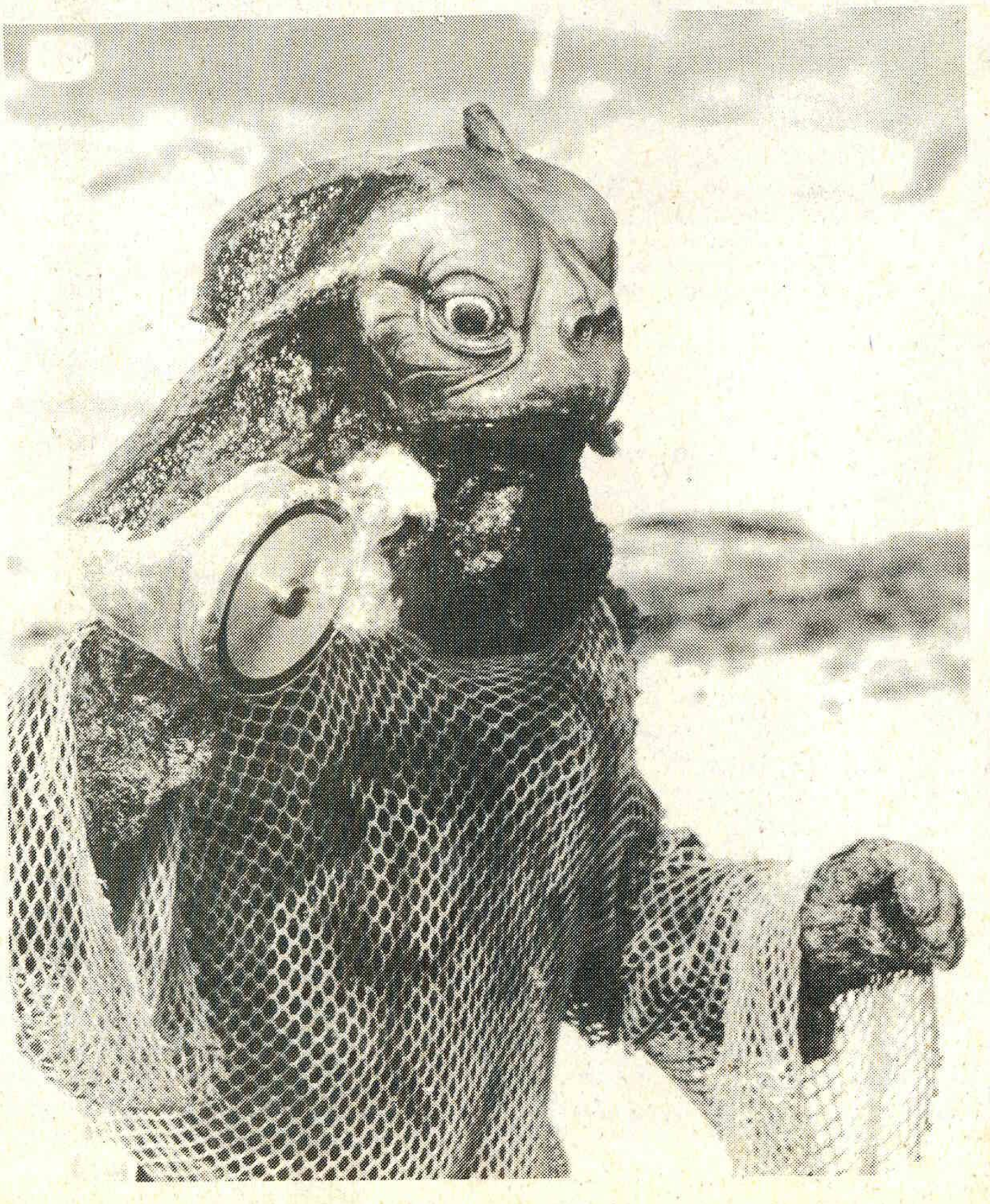
In keeping with this month's special Jon Pertwee issue of *Doctor Who Monthly* we have gathered together a selection of some of the fearsome monsters faced by the third Doctor during his many adventures. But don't worry, this doesn't mean we have abandoned out secondary comic strips.



Above: *Gerald Taylor as Vega Nexos from the story* The Monster of Peladon *(1974)*. Left: *Pat Gorman as the Silurian scientist seen in the fifth episode of* The Silurians *(1969)*. Below: *Two pretty mean-looking Ogrons from the story* Day of the Daleks *(1971)*.



Above: *Lawrence Davidson as the Draconian First Secretary and Peter Birrel as the Draconian Prince in the story* Frontier in Space *(1972)*. Below: *A Sea Devil, one of the title monsters from the 1971 tale* The Sea Devils. Right: *The Axon Monster which appeared in the story* The Claws of Axos *(1971)*.



Above: *A Mutt monster* (John Scott Martin) *from* The Mutants *(1972)*. Below: *Kevin Lindsay as Linx, the Sontaran warrior who menaced the Doctor in the 1973 tale entitled* The Time Warrior. Below left: *The Axons are protoplasmic life forms which can take on different forms to suit their purposes. From* The Claws of Axos *(1971)*.

Above: *The "Alien priest" who appeared in* The Colony in Space *(1971).* Below: *Arnold Yarrow as Bellal, an Exxilon from the story* Death to the Daleks *(1973).* Right: *Ssorg* (Sonny Caldiner), *an ice warrior from* The Curse of Peladon *(1972).* Below right: *The IMC robot in a scene from the 1971 story* Colony in Space.

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